OCT 25 1945

VICTORY LOAN DRIVE---OCT. 29-DEC. 8

"Let's Finish the Job"

VARIETY

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TELEVISION A BOON TO PIX BIZ

Miami Gambling War Cues Seasonal Gold Rush; N. Y. Cafe Ops In for Kill

Miami, Oct. 23.

Season here is boiling into an early start, with the gambling fraternity already warring with outsiders wanting an in; apartment house owners and realtors screaming at open meetings for removal of OPA rent ceilings, and hotel and club operators opposing their views, claiming removal of rental ceilings would mean unfavorable national publicity breaks before the season even started. As for night clubs, rumors have every well-known New York bistro buddha coming here to get on the gravy train.

Gambling situation reached a head with a bloody altercation a couple of weeks ago at local Tee Pee club between syndicate and independent operators. Move, though, is thought by many to have been a smoke screen to draw down law enforcement officials on opening of a new chance palace on Biscayne boulevard in Miami, uncomfortably close to a locally operated club, by New Jersey money. Spot cost $250,000 and not one of gambling fraternity here was invited in for a piece. The in-

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Pix Bond Drive Junket Nixed Due to Transport, Strike and Hotel Snags

Hollywood's Caravan tour, "Stars Over America," which was to include 30 film-stars on a junket throughout the country starting at the White House, Oct. 29, was called off over the weekend because of the Hollywood strike situation, transportation and accommodation for the players. Tour was actually cancelled Friday afternoon (19) but Treasury Dept. War Finance Committee, along with War Activity Committee execs, attempted to resuscitate the idea over the weekend but without result.

It was pointed out that because of the strike situation, stars had to

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Joe Louis' 20-City Dance Tour at $2,500 Weekly

A "Salute to the Champ" tour is being arranged by the Gale agency for Joe Louis, skedded to begin Dec. 30. District-wide celebrations, to be followed by a dance in each city, will be staged for the recently discharged Sgt. Louis at which local mayors will officiate. Louis will give a 15-minute sparring exhibition, and will tour with but not front for a Gale-managed orchestra. Orchestra hasn't been chosen.

Louis will appear in 20 cities in a 30-day period before going into active training for his first postwar fight with Billy Conn, just signed. It will actually be his package, with Louis asking a guarantee of $2,500 in each city. He'll bankroll the band.

Bingo-Garbo Duo

Hollywood, Oct. 23.

Greta Garbo will return to the screen as co-star with Bing Crosby in a tunefilm, according to the grapevine radar on the Paramount lot.

Understood Garbo will play a countess and Bing a traveling salesman, with Billy Wilder directing.

N.Y. Stock Exchange Plans Film to Warn Against Inflation

New York Stock Exchange plans production of a motion picture to tell the public the story of its functions and limitations. Reportedly already worried by the forward surge of trading and prices on the board, the exchange hopes that the film will prevent public condemnation of its activities if inflation, in any marked degree, should develop, according to veepee Gene Lokey.

Picture is planned to have "high entertainment value" and the exchange hopes for wide distribution both in theatres and in private showings, which will be arranged by members throughout the country. Gardner Advertising Agency is handling the film, which will go into production pronto.

'STRANGE FRUIT' LEGIT HAS SOME 115 BACKERS

"Strange Fruit," new Jose Ferrer drama based on Lillian Smith's best selling novel of the same name, which opened at His Majesty's theatre, Montreal, two weeks ago, boasts 115 backers, which brings it into most sliced-up venture in theatrical history categories. Chunks are cut as small as 1/20%, or $100 worth. Authoress Smith owns 3% or $6,000, with a number of her family also holding ½ and 1%.

Jose Ferrer's family is also represented by better than a dozen shareholders.

FILM TRAILERS INTO THE HOME

By ABEL GREEN

Television, which for years has been considered by the film business as a potential anathema to its box-office, may well be the means to boost the pic industry to its greatest heights. It's a thought sounded by a number of show people of late, and chief among them is M. H. Aylesworth, former president of NBC, ex-president of RKO-Radio Pictures and former publisher of the N. Y. World-Telegram. Aylesworth, who visions in television a new enthusiasm in the modern world for better living, sees it an actual reality within two years.

The video medium, emphasizes Aylesworth, can be a very pertinent factor not only in selling the picture industry to the public, but also in selling any commodity.

Apart from this philosophy, in video Aylesworth sees a blending of all the three major means of communication—radio, pix and press—and something which should strengthen

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Army to Salute Pix Biz's War Job

Plans are under foot, for the first time, for an official all-round acknowledgment by the Army of the service the film industry rendered during the war by supplying pix to GIs overseas.

The Army is preparing a dossier on the terrific job the industry did in providing films at front areas, to make a complete post-V-J Day acknowledgment, in form of a recommendation to the industry as a whole. Event will be signalized some time in November, at the Waldorf-Astoria in N. Y., to be attended by about 100 film people only, in addition to Army bigwigs and War Activities Committee leaders. Barry Buchanan, director of advertising and publicity at United Artists, has been appointed head of a film committee to handle necessary arrangements.

Hizzoner Has An Agent for Radio, LaGuardia's MCA Deal at 3G Wkly.

Mayor LaGuardia of New York, it's been learned, is under contract to Music Corp. of America, with the latter offering the Mayor to prospective clients at $3,000 a week.

It's a deal (though on a larger scale) corresponding to that effected between the Wm. Morris agency and ex-N. Y. Police Commissioner Lewis J. Valentine, who is currently appearing on the "Gangbusters" show on ABC (Blue) and has some pix shorts in the offing.

MCA, it's reported, has Mayor LaGuardia all set for commercial auspices, as of the day he checks out of N. Y. City Hall, at a price said to be in the $75,000-$100,000 bracket. It would also permit him to do a N.Y. local broadcast, exclusive of his MCA sponsorship deal, at 1 o'clock Sunday afternoon, as a continuance of his present WNYC official "report to the people."

ABC (Blue) tried to wrap up LaGuardia for his post-mayoralty regime at $50,000 a year, with Mutual reportedly offering him the same amount, but the Mayor bypassed both offers for the MCA representation.

'100 Years of Rooneys'

Pat Rooney, currently at the Latin Quarter, N. Y., is writing an autobiography, "100 Years of the Rooneys," with an assist from Don Walsh.

Yarn will chronicle the doings of the Rooneys from Pat's pa to Pat Rooney, 3rd, Marion Bent, Josie and Julia Rooney, et al.

Every Theatre Will Have A Hit, If Chi Engineer's 'Health' Plans Go Through

Chicago, Oct. 23.

A glimpse into an almost incredible future for movie and legitgoers was provided here last week by C. R. Stover, district engineer for General Electric. According to Stover, if builders don't include lockers and chaise lounges in their plans for that w. k. "theatre of tomorrow" they're crazy, and here's why:

Payees will buy their tickets, go to the locker rooms, change into sun togs, and then recline on lounges to view the show. From overhead (gosh, how the Florida Chamber of Commerce is going to hate this!) will come a flood of invisible, health-giving ultraviolet rays!

This isn't somebody's idea of an

(Continued on page 29)

GOT 30c PAYOFF ON $11,395 SONG PLUG

Music publisher Perry Alexander is sizzling over a 60c check received by his firm from Broadcast Music, Inc., for performance royalties on his songs. During the period covered, Alexander published six tunes, exploitation costing $11,395.

What embittered Alexander the more was a notation on his royalty statement to the effect that payment included a bonus equal to the royalty rate guaranteed by his BMI contract. In other words, his payoff was 30c.

Lawrence-Massey In 'Pygmalion,' Starter Of Aldrich N.Y. Repertory

Richard Aldrich, socialite showman, who was a lieutenant commander in charge of a Naval station in England during the war, heads a group establishing a Broadway repertory theatre. First attraction is "Pygmalion." The George Bernard Shaw play is due shortly before Christmas, after an out-of-town tryout.

Gertrude Lawrence and Raymond Massey will be co-starred. Miss Lawrence is Mrs. Aldrich in private life. "Pygmalion" is limited to eight weeks in New York.

Expected Fleet Bonanza Disappoints N.Y. Bistros

Bonanza business, which Broadway niteries expected during the Fleet's visit to New York, has so far failed to materialize. In fact the Stem nightstops report a 10-15% drop.

Reason is ascribed to the overselling of the hotel shortage which scared away potential stayouts. Both press and radio warned out-of-towners to stay put while the fleet's in town, which many did.

What tar trade came to the cafes, was orderly and no incidents of any importance were registered. Most gobs came with longtime-no-see relatives and were on their best behavior.

Overselling the hotel shortage had its effect also on the inns as most kept a large number of rooms reserved for families of Navy personnel, but toward the end of the night, started selling them to anyone.

Finish The Job

If showmanship ever faced a challenge, the 8th Bond Drive—titled the Victory Loan—is it. The goal is $2,000,000,000 worth of E-Bond sales. Realistic showmen won't kid themselves. It'll take everyone's sweat and toil to "finish the job" and come out on top this time.

Frustrations have cropped up from the start, as for instance the cancellation of the "Stars Over America" caravansary. Deprived of that glamorous Hollywood teeoff, the getaway will be that much harder. But that's always show business' challenge—to hurdle obstacles. Excepting that it will just be tougher this time. Showmen will truly have to dig deep into their bag of tricks to find the public—and themselves—a gonfalon.

Ted Gamble's statistical story in this special Bond section gives the inside on financing a war and a peace. Those figures are indisputable. But they're not insurmountable.

Sure, it's going to be a hard pull. Show business knows it. It knows, too, the drive must go on. Bond-fatigue, like battle-fatigue, must be set aside. The goal of the 8th Bond Drive is $2,0000,000,000 in E-Bonds alone. It's an imposing, sobering battle standard. If it's to spell true Victory that total must be exceeded.

$20,000,000 State Dept. O'Seas Unit To Sell 'American Way' Mulled by Benton

Washington, Oct. 23.

Man-sized overseas information and cultural unit is planned by William Benton, Asst. Sec. of State in charge of public and cultural relations. His plans, disclosed recently at an executive session of the House Appropriations Committee, were made public last week when the committee released the testimony.

Benton figures to have upwards of 4,000 people attached to the various embassies to handle cultural activities and preparing material in this country—which would include such things as films and radio—as a permanent, peacetime unit. Whether Congress will be willing to foot the bill for an organization as big as that remains to be seen, but the comments of some House Committee members were decidedly adverse.

Benton disclosed that the OWI overseas staff, which he is now running, will be whittled down to 4,015 by June 30, 1946, and said this may be cut still further after that date. However, it would leave him with a peacetime group of specialists and cultural attaches unlike anything this nation has ever known in peacetime.

In addition, Benton has the OIAA people in Latin America. He said this group of payrollers is also being whittled and will be down to 350 by the middle of 1946.

Just what such a staff would cost to operate was not made clear during the testimony, but it would apparently hit about $20,000,000 or more annually, with material and equipment included. Benton testified that he had great interest in continuing the shortwave radio work of OIAA and OWI as a permanent function of the State Dept., but mentioned films only briefly.

HARRY GREEN'S CURIOS TO GO ON EXHIBITION

Harry Green, the comedian who has been collecting intaglios, cameos, seals and scarabs for almost 35 years, is en route to London to return with his collection which has been in British vaults for the duration. He will exhibit them starting Nov. 15 at Gimbel's, New York, and in other stores in Boston, Philadelphia and elsewhere.

The collection, which cost him around $170,000 through the years, is now estimated as being worth over $400,000.

Green, since quitting Paramount Pictures as a featured comedian, has been quite a collector. He has another collection of 2,500 choice volumes in his New York home.

Catlett Back to B'way As a Very Live Ghost

Walter Catlett is back on Broadway, first time in 17 years, to co-star with Bert Wheeler in a new comedy, "Of All People," to be produced by Walter Batchelor and Monte Proser, with Jed Harris directing. Ralph Spence, author of "The Gorilla," wrote comedy, with two ghosts (Catlett and Wheeler) meandering throughout the action.

Catlett, longtime principal comedian for Florence Ziegfeld, Jr., forsook Broadway many years ago and has been in Hollywood making pix ever since.

Joe E. Brown Set As The Coast 'Harvey'

Joe E. Brown has been signed by Brock Pemberton for duplicate company of "Harvey," Mary Chase's current Broadway hit. Brown will personate Elwood P. Dowd role, now played on Broadway by Frank Fay.

Company will open in December in town not yet set, and begin Coast engagement at Geary, San Francisco, Jan. 14. Show will play L. A. and other Coast towns till summer, when Brown lays off to fill a pix assignment. It will then resume in fall in Chicago.

ROBT. SHAW OUT

Dallas, Oct. 23.

Capt. Robert Gottschall of Army Signal Corps has returned to civilian status after more than three years in the service. Following a stay here he leaves for Hollywood.

Prior to his enlistment he was agented by Zeppo Marx and under contract to 20th Century-Fox, using the stage name of Robert Shaw.

This Week's Football

By TED HUSING

WINNER	LOSER	ODDS
College		
Clemson	South Carolina	6-5
Army	Duke	9-5
Columbia	Brown	13-5
Harvard	Coast Guard	6-5
Holy Cross	Colgate	7-5
Penn	Navy	5-8
Temple	Pitt	5-6
Dartmouth	Syracuse	6-5
Cornell	Yale	5-7
Alabama	Georgia	2-1
Ga. Tech	Auburn	6-5
LSU	Vanderbilt	7-5
Tulane	SMU	6-5
Tulsa	Indiana	5-8
Michigan	Illinois	7-5
Minnesota	Ohio State	2-1
Purdue	Northwestern	2-1
Notre Dame	Iowa	5-1
Texas	Rice	3-1
Baylor	Texas A-M	9-5
California	Nevada	2-1
Oregon St	College Pacific	2-1
Oregon	UCLA	6-5
Pro		
Detroit	Bears	9-5
Packers	Cards	2-1
Giants	Washington	6-5
Eagles	Cleveland	Even
Yanks	Pitt	9-5

(SEASON'S RECORD)
Won 79; Lost 33; Ties 5; Pct. .705
(*Ties Don't Count*)

Boy Scout Drive Sets Amusement Div. Meeting

To aid the formation of the amusement division of the forthcoming Boy Scout Drive, Chairmen Emil Friedlander and George Feinberg have organized a luncheon to be given at the Astor Hotel, New York, Tuesday, Oct. 20, for 40 division chairmen and representatives of all amusement guilds.

Plans for further industry participation in this national campaign will be announced at this luncheon, which will be an organizational meeting and not a fund-raising session. Last year this division raised $15,000 and the campaign this year is expected to exceed this quota.

Division chairmen and Guild representatives who comprise the working volunteers are: Bert Lytell, Walter Greaza, Florence Marston, William Morris, Jr., Jesse Kaye, Sam Rauch, Bob Weitman, Fred Epstein, George Heller, James Sauter, Marcus Heiman, James Reilley, Russell Crouse, Howard Bay, Joe Newman, Max Wolff, Herman Maier, Oscar Neu, Leo Lubin, Nate Spingold, Max A. Cohn, Harry Brandt, John Golden, Mike Todd, Herman Shumlin, Richard Maney, Solly Pernick, Walter Green, Joe Hornstein, Abe Schneider, Max Seligman, Harold Rodner, J. Stuart MacDonald, Harry Nadel, A. W. Dawson, Bill Friedman, Fred Waring, Ed Johnson, Sol Hurok, Gene Buck, Abel Green, Jack Alicoate, Grantland Rice, Mabel Roane, Dave Ferguson, Mrs. Percy Moore, Walter Vincent and George Buck.

20TH (JESSEL) YEN LONGHAIR FILM BIOG

George Jessel and 20th-Fox yen a longhair film biog based on Sol Hurok's career, providing that the concert manager could deliver a package to Hollywood including his Ballet Russe, Marian Anderson, Don Cossack Choir, etc.

While east Jessel sounded out Hurok on the idea.

Rose to London, Setting 'Carmen' and Maybe Cafe

Billy Rose skedded to leave N. Y. via clipper for London by Nov. 7, for six weeks overseas. Producer will make arrangements for booking his musical "Carmen Jones" in London and discuss possibility for a duplicate Diamond Horseshoe nitery in the British capital.

Rose also plans a trip to Nuremberg, Nov. 20, for the war crimes trials, returning home via Clipper in mid-December.

Jack Hylton has been talking the idea of importing the original "Jones" cast to London.

175th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1945"
El Capitan Theatre, Hollywood, Cal.
"It's the best show every year. Murray is great."
FRED MacMURRAY.

Oberon-Ballard's Proxy Marriage 'May Start New Vogue' — Cole Porter

Chicago, Oct. 23.

Nobody kidded them when they got married by proxy, it was reported by Merle Oberon and Lucien Ballard, Universal cameraman, while stopping over here Thursday (18) en route to Boston to appear in the William Randolph Hearst "Purple Heart" show there. "On the contrary," Ballard said, "it was just the other way around. In fact, Cole Porter told us it was a wonderful idea—one that might start a new fad."

Couple took some good-natured kidding in the dailies here because Miss Oberon couldn't remember her wedding date when prodded by a reporter. Loss of memory was occasioned because it was a proxy wedding, she explained, which took place because both of them were too busy to get away from their jobs.

She said that after a two-week vacation in N. Y. following the Boston stint, they'll participate in the Canadian Victory Drive.

BERLIN'S FINALE WITH 'TITA' IN HONOLULU

Honolulu, Oct. 23.

Irving Berlin flew from N. Y. to Honolulu Saturday (20), on telegraphic request from Gen. Richardson, theatre commander, arriving at the Hawaiian metropolis in time for the last performance of "This Is the Army" Monday (22) night.

Berlin received tremendous ovation from civilian audience of 18,000, each of whom paid $5 admission, proceeds to be divided between Ship Community Chest and Army Relief. City and govt. officials thanked Berlin profusely, and magnificent flowers and leis were presented to him and entire cast. Berlin gave a resume of "TITA's" tour. Also begged audience to sing with him, and they did.

Curtain marked finale of a three-and-a-half year tour for Berlin's soldier show. With the songsmith there he will tour hospital installations for a few days.

Berlin is flying back to Hollywood this week, where he will remain and meet his GI cast on their return Nov. 1 by boat to San Francisco. All have enough points for discharge, so will proceed to Camp Lee, Va., for separation.

Since Berlin's show premiered July 4, 1942, at Broadway theatre, N. Y., the soldier musical has toured all global fronts and appeared before almost 2,000,000 servicemen. Show made $10,000,000 for Army Emergency Relief in America, and $500,000 for British war funds in England.

Ida's Blackout

Hollywood, Oct. 19.

Editor, "*Variety*":

Didya hear about Ida's accident driving down to Palm Springs? With the mother of my five daughters at the wheel, a wagonload of hay ran into *her*. All three gals in Ida's car were shaken up quite a bit but not hurt, but get this for a blackout: as they're lying in all kinds of awkward positions, with the hay all over them, Ida chirps up:

"Come on, girls, make a wish."

Eddie Cantor.

SCULLY'S SCRAPBOOK

By Frank Scully

Moronica Falls, Oct. 18.

From right and left Hollywood has been hit recently, and attackers from both wings have headed toward the same objective. It seems they agree that the audience I.Q. is the weak side of the line. Captain (O.S.S.) Milton Sperling, an old Hollywood hand, told the producers to quit catering to 12-year-old minds or "face moral bankruptcy." Then Maurice de Kobra, in bequeathing 17,000 Paris-stored books to Tahiti, on the theory that A towns are doomed by the A bomb, also let fly at Hollywood.

It's been going on for years, but has anybody checked on the 12-year-old minds recently to see what they're up to? Well, I have. After comparing the pictures to the minds, I'm for citing Sperling, deKobra et al. for delinquency in their juvenile researches. In fact I have not seen a picture recently that has come within a light year of what 12-year-old minds are up to.

The other evening I looked over the shoulder of a 12-year-old reporting on an Academy Award winner. "Well," she was writing to her 14-year-old brother, "we saw the 'Song of Bernadette' at last, and that was too soon. What a bore! Don't go to see it, even if Rogers and Hammerstein remake it as a musical under 'No, No, Bernadette!'."

On grilling her for writing like that I cracked a whole code these 12-year-olds have. They try to stump each other with names like Sir Scedric Hardtack, Blink Crossley, Hickey Looney, Barbed Hoke, Maureen O'Solomon, Red Skelton, Buried Fitzgerald, Ginger Vitus, Moronica Pond, Presto Sturgeon, Dames Gagney, Hunchback Bogart, Moregrit O'Yawn, Betty Hoyden, Suspender Tracy, Water Pigeon and Judy Garlic. They had lots more of them, but I couldn't keep up with the satirical speed of their 12-year-old minds. I felt discouraged but then I thought, "In a few years I may slow down enough to become a producer," and that bucked me up again.

Where Vaude Has Gone

Next I peeked in on a school assembly at 29 Palms. This is a place peopled by writers of the purple sage. It is 50 miles further into the Mojave Desert than Palm Springs. "Here," I thought, "we will find how dumb 12-year-old minds really can be." What I found was where vaudeville has gone. It's gone into school assemblies. Don't they read Longfellow at all any more? There was a kid on the platform and he was imitating someone called, by him, "Uptown Clothes." When I came in he was selling his listeners a news program at half price, "because," he was explaining, "it's three years old but otherwise as good as new." Then he began telling us that Japan never would attack America, though he wasn't so sure about Roosevelt. It sounded like "Clothes" alright.

Thus the run of 12-year-old minds, as I found them. Surely pictures are not made for them. For 52-year-old minds, maybe. If the 12-year-olds learn to do one thing I'll rate them terrific. If they'd only learn to pick their clothes up off the floor!

There Are Kids, and Kids

Get that immoral guy on the screen. The young American. Put the guy with the whiskers and imperial air of an angered eagle in the museum. Get the guy I'm talking about on the screen not once a year but once a week.

There are, of course, a lot of kids who coast through life on their old man's reputation, louse up the family name even, but there are others who add to the luster of the name. Let's make pictures of these kids.

Once at the Ritz bar in Paris I saw one of these good natured kids exhibiting brand new thousand franc bills. He had just had a hit picture and was celebrating. Everybody wanted to examine the bills. When he got them back he only had 10. They wanted to lock doors and search everybody.

"No," said the good natured gum chewing chump. "I'll do enough damage with 10,000. Another one might have landed me in jail, with nothing left to bail myself out. Besides, the guy might have really needed it."

What's wrong with making pictures of Americans like this?

The Berle-ing Point

By Milton Berle

As you approach Philly on the Penn Railroad, there's a sign that says, "Philadelphia—the City of Brotherly Love"...They saw my brother Frank—so they took down the sign...But Philadelphia is a wonderful town... Where else do traffic cops wipe your windshield before giving you a ticket?...Saw my uncle—the successful lawyer who owns his own ambulance—and he's gone one step further. He has his own jury. Understand that Roy Rogers would like to do a legit play. He should be swell in "Rodeo and Juliet"...(Ouch!)...Lenny Kent is a big hit at the Latin Casino here. Lenny says, "Philadelphia is a wonderful city. The center of the publishing industry...advertising agencies...museums...libraries—and for entertainment—you're only two hours from New York"....Read an article about a fellow who was able to live without a heart...He must be an agent.

Philadelphia, Oct. 23.

HARRY-KARI

When I was just a mere bit child,
My trumpet drove the neighbors wild,
I wish I'd practiced; I'd now be able,
To go around with Betty Grable!

THE GREAT WIT WAY:

Paul Denis knows a Broadway showgirl who is so dumb she went to her dentist to have two wisdom teeth put in.

Sid Piermont tells Mike Todd: "You've got all the money I'll ever need."

The headwaiter at 21 is now a used-car appraiser. If you can't pay your bill he arranges a loan on your car.

Radio is a great educator. Kids used to ask their parents questions. Now they send them into "Information, Please" and collect a $100.

Tony Canzoneri is being studied by the Department of Agriculture. He's got the only cauliflower that can go for 10 days without water...

Mayor LaGuardia is moving near Cab Calloway in Riverdale, and Cab has already worked out a swell deal. Fiorello can lead the band if he lets Cab go to fires with him.

Have warned Jay C. Flippen to stop eating at Toots Shor's so regularly. He's beginning to look like Toots.

THERE'S NO TRUTH TO THE RUMOR:

That W. C. Fields falls asleep by counting white horses instead of sheep ...That Errol Flynn has joined a lonely hearts club.. That victims in Boris Karloff pictures are given a *scream* test...That Fred Allen has enough pouches under his eyes to open a kangaroo orphanage...That Lou Holtz admitted he was feeling fine....That George Jessel has had his pictures printed on his annuities...That Leon and Eddie sleep on their cash register after a big night.

OLD JOKES AT HOME:

Important note for purchasers of "Out of My Trunk." If you don't think the book is good—try holding page 14 up to the light.

I know one Broadway producer who is so exclusive he has an unlisted wife.

Hangnail Description of Fibber McGee and Molly: Johnson's Wacks.

20th Century-Fox made me a very interesting offer. A contract to make a picture not to be released this year with an option for two pictures not to be released next year.

16MM. PIX OUT OF SHORT PANTS

The House We Live In

RKO Radio Pictures, which is distributing the Frank Ross-Mervyn LeRoy non-profit, 10-minute short, "The House I Live In," starring Frank Sinatra, manifested its social consciousness by an all-day grind it staged at its homeoffice last Wednesday (17). There, four times per hour, from noon until 7 p.m., educators, social service workers, ministers, the press and others streamed in and out of Projection Room B of the adjoining Radio City Music Hall and saw this socko short.

Since, unfortunately, those who do not need any reeducation on inter-racial or religious understanding usually see these pix, and those who need them most do not, something certainly should be done regarding this potent film subject. The job is to make sure that *everybody* who might be favorably influenced should be exposed to viewing this pic.

That's probably RKO's idea via these marathon screenings. But that's not enough. The exhibitors must rally to themes of this nature as they rally to our War Bond drives or any other major patriotic mission.

It's a non-profit short, with organizations active in helping the underprivileged and delinquent juveniles supposedly benefiting from the proceeds. But why not give it away and minimize the work of these agencies so that they won't need whatever proceeds are derived from the film. Or endow it. But do something so that exhibitors in all communities get it as automatically as they get their run of product. For, certainly, juvenile delinquency is spreading, religious intolerance seems to be manifesting itself anew. And when so worthy a short, with so effective a missionary as Sinatra—and his effect on the bobby-soxers and the juveniles is potent—is available, every channel should be greased to expedite the widest circulation of such a picture.

Abel.

Johnston to Cincy for Strike Confab; Pickets Still Rioting

Hollywood, Oct. 23.

Heavy lines formed again at Warners, Paramount, RKO and Republic this morning with minor scuffles taking place at Paramount when police cleared a small path for workers to go through. Some stayed in studio all night. At RKO the studio is using busses to transport workers through picket lines, after picking them up outside the lot at a prearranged point.

Approximately 1,000 pickets massed in front of Republic at 6 a.m. while workers waited on opposite side of street. Herbert Yates drove up shortly afterwards and started to enter the studio. Workers formed in a line behind his car but he stopped it and got out. He told the employees the studio would be closed today for all production but would resume tomorrow. Then he went into a huddle with Herbert Sorrell who was on the line. After a brief talk, and workers had gone home, Sorrell dismissed all but a token force of pickets.

In the conference between Yates and Sorrell, the strike leader agreed to let Republic stay open the rest of this week if Yates would halt production today. Latter did, sending crews home. Universal, anticipating trouble, called in crews and casts for two films and began shooting at five this morning. However, the early call was unnecessary as only

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STURGES' WAR SATIRE AFTER LLOYD COMEDY

Hollywood, Oct. 23.

Preston Sturges is readying a film based on Prosper Merime's "Colomba." Its Corsican feuding story is satire on war. Merime is best known for his lebretto to the opera "Carmen."

This pic follows "The Sin of Harold Diddlebock," which is bringing back Harold Lloyd as a new type of comedian. Latter is due for April release via United Artists.

Colmes' Whodunits Named

Hollywood, Oct. 23.

Walter Colmes announced the six Frank Gruber "Johnny Fletcher" detective novels which he will produce for Republic release during the next three years, starting with "The French Key," currently in work.

Slated to follow are "The Colt," "The Laughing Fox," "The Mighty Blockhead," "The Talking Clock" and "The Gift Horse."

NOT ENOUGH U.S. PIX TO GO 'ROUND IN BERLIN

Berlin, Oct. 15.

Although there are 47 theatres in Berlin's American zone, U. S. has been able to date to supply films for only 28. These are playing to capacity biz, Germans crowding to see films free of Nazi propaganda or slant. Films being offered the civilian population, however, are more or less old, authorities screening pix carefully, motive being to educate back to democratic ways as well as entertain.

"Pride and Prejudice" is most recent U. S. pix showing. Charlie Chaplin's "The Gold Rush," old as it is, is drawing big trade. The Russians are supplying film to fill void of houses unable to get U. S. pix, these being Russ pix or non-political German films okayed and distributed by Soyusintorgkino, Soviet film agency. Russians are glad to offer film, and make swaps, and have even asked for American newsreels to show in their Berlin zone.

Trust Suit and H'wood Strike Brake on Divvys

Possibility of extra dividends this year for most picture company shareholders now appears slim. The current anti-trust suit and the strike situation on the Coast are given as reasons for belief in Wall Street that earlier hopes for upped divvys or extra melons near the year-end are out of the question.

Film company directors are inclined to think that both the trust suit and the strike, with its unsettling effect on production, make a conservative dividend policy necessary for at least six months. They see the need for conserving all financial reserves, just now.

Con.-Republic-Setay Merger Approved in Del.

Stockholders of Consolidated Film Industries voted Friday (19) at their adjourned special meeting at Wilmington, Del., to approve a merger of the company and Republic Pictures Corp. into the Setay Co., Inc., which will change its name to Republic Pictures Corp.

Herbert J. Yates (Setay), president of Consolidated and Rep., is on the Coast but expected back in New York in three weeks.

NEW HORIZONS FOR TINTERS

Use of 16-millimeter pictures, bright future of which already is tabbed as almost a certainty in the postwar domestic and foreign market, promises to figure importantly as a vital adjunct to regular 35-mm. film production. In fact some technicians believe that, in time, 16-mm. films will revolutionize all picture production and quite generally alter present production setups.

The 16-mm. film promises soon to be the sole medium in photographing newsreels, travel and novelty shorts, and documentaries by the simple process of blowing up the smaller film stock to regular 35-mm. for theatre use. The rapid strides made during the war in taking 16-mm. pictures in color, and then enlarging to 35-mm., promises to make the dream of a color newsreel an actuality. Warners already is committed to a color newsreel when it's launched, possibly next year. Other newsreels obviously do not intend to permit the new WB reel to take the play away from them, and doubtlessly will string along or try to beat Warners to the punch.

With newsreels, use of the lighter, more flexible 16-mm. camera will mean fast, on-the-spot coverage of a news event a few minutes after the story breaks. On such stories as big fires, explosions, accidents, etc., it will result in the newsreel cameraman obtaining more sweeping coverage. Newsreel photographers can take the 16-mm. outfits right up to the scene of a news break, without the usual delay encountered when using the heavy 35-mm. outfit. The lensman would have a color camera weighing less than 50 pounds instead of the several hundred pounds of 35-mm. outfits. This small weight for the 16-mm. includes tripods and the "blimp" or soundproof housing.

Successful blowing up of 16-mm. color films has paved the way for this development. Because there is an absence of grain in Kodachrome stock, the development of the en-

(Continued on page 29)

New Lartigue-MG Deal, Korda Exits

Sir Alexander Korda's resignation as head of British film production for Metro was not unexpected although "ill health" is the announced reason. Ben Goetz succeeds him as British Metro head. He's been in London right along as Korda's aide.

Korda owns the rights to many of his films, such as "Private Life of Henry Eighth," etc., and Laudy Lawrence has aligned with him as general business head. The reissue rights to these pix are worth plenty; and in Europe, as the markets open up their b.o. potential is big. Many territories have never seen these films, although basically the reissue rights' values are what prompted Lawrence not to return to Metro.

He was longtime European head for M-G, but Henry Lartigue has been doing such a good job that Major Arthur Loew, president of Loew-International, has influenced Lartigue to remain on under a new five-year termer.

Lartigue is slated to fly back this morning (24) to Paris after a five-week o.o. of the American scene, both in New York and Hollywood, where he sojourned 10 days. It was Lartigue's first trip back to the States since before the war.

During the Occupation he proved quite a hero with the French Underground, and materially salvaged over 800 Metro pix from the Nazis so that Metro was the first to jump into distribution when the Liberation came.

Blumberg Due Back

Nate Blumberg, Univeral prez, is due back from his first European trip Nov. 10.

Joseph H. Seidelman, prez of Universal-International, who accompanied Blumberg, may extend his stay beyond that time.

Krug Discloses Hollywood Plans New Setups for Prod., Distribution, Etc.

Memphis, Oct. 23.

J. A. (Cap) Krug, retiring chairman of WPB, said here today that the spot offered him in Hollywood is not an MPPDA executive vice-presidency, but is instead president of a new producer setup, divorced from distribution, and under a new overall Motion Picture Institute headed by Eric Johnston.

Krug called the new Hollywood machinery "a proposed streamlining of the organization," with separate presidencies for production, distribution, etc., but with censorship continuing to operate under Joe Breen. Said his post would be "a completely new position" which would have charge of a long-range labor program, research work for technological improvement of motion pictures, and improved use of films as an adjunct to education. Would also be active in planning and development of a proposed Council of Guilds, Crafts and Producers to formulate policies for labor-management relations within industry, with Pat Casey continuing as the industry's executive in charge of labor relations.

Krug said he will decide next week whether to accept the $75,000 a year post offered by Johnston.

He stopped here en route to Washington in an Army plane, on a tour of industrial inspection from Detroit west to Los Angeles. Believes, from survey, that from a physical standpoint the industrial reconversion of U. S., from war to peace, has been completed.

Pix Get Back 9 More Men

Hollywood, Oct. 23.

Nine men formerly associated with the film industry were among the 44 officers recently returned to civilian status from the Signal Corps Photographic Centre.

Returnees are Lieut. Col. William S. Holman, Lieut. Col. Robert Lord, Maj. Anthony D. Veiller, Maj. Harlan Thompson, Maj. A. Ronald Button, Capt. Claude A. Binyon, Capt. William C. Mellor, Capt. Marshall Grant and Lieut. Arthur Seid.

Krug Uncertain On H'wood Post

Hollywood, Oct. 23.

Capt. Julius A. Krug, head of the War Production Board, who has been offered the $75,000 position of vice-president of the Motion Picture Producers & Distributors of America, in Hollywood, according to inside sources is winging on whether to take the proposition or not. Job is on a one-year contract basis, with Krug having an offer also from Floyd Odlum to come into the Atlas Corp. as an executive; also one from Howard Hughes, to join Transcontinental-Western Airlines as an executive in charge of foreign operations.

Both these spots would provide substantial salary besides stock interest which seems to have Krug further perplexed as what to do.

He told an intimate friend before heading east Sunday that he did not know who his boss would be in the film job, and that he would confer with President Harry Truman on the proposition before announcing his decision. Those close to him here feel that he may turn down the film offer.

Eric Johnston, new president of the Motion Picture Producers & Distributors of America, continued his reorganization of that body by offering Krug the post.

Krug's office, under the new policy, would place him in charge of a long-range labor program for the film industry as head of a council of guilds, crafts and producers to formulate a system of cooperation between labor and management, such as is being adopted by many of the

(Continued on page 62)

TED CURTIS WORLDWIDE SALES V.-P. OF EASTMAN

Rochester, N. Y., Oct. 23.

Maj. Gen. Edward Peck Curtis, returning to the Eastman Kodak Co. after five years with the Army Air Forces, much of the time as aide to General Spaatz in England, has been elected a vice-president of the company and placed in charge of sales of professional motion picture film throughout the world. He will be generally responsible for sales, advertising and distribution in Europe, according to company officials.

At the same time, Perley S. Wilcox, chairman of the board of the Tennessee Eastman Corp., was elected chairman of the board of the Eastman Kodak Co., to succeed Frank W. Lovejoy, who died Sept. 16.

20th-Fox's Pre-Prod. B.R. For Cantor-Karson Show?

Rehearsals of "Nellie Bly," Broadway musical which Eddie Cantor is producing with Nat Karson, began this week without the comedian's guiding hand. RKO's "Come On Along," Cantor's new filmusical, will keep him on the Coast for several weeks, with Karson handling the Broadway show in the interim.

Indications are that 20th-Fox will finance "Nellie" on a pre-production deal. William Gaxton, Victor Moore and Marilyn Maxwell have the leads in the musical penned by Morrie Ryskind and Sig Herzig.

ACAD PLANS EXPANSION HERSHOLT ANNOUNCES

Hollywood, Oct. 23.

New program for the Academy of Motion Picture Arts & Sciences, announced by Jean Hersholt, recently elected president, calls for a permanent building, an enlarged educational plan and expansion of the Academy library. Hersholt declared:

"Films made in Hollywood can tell the American story in every part of the world, and it is a basic purpose of the Academy to underscore the cultural values of American motion pictures to the end that the story may be authentically and forcefully told."

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Gamble Cites Postwar Problems Of Troop and Civilian Needs as Reason Bond Drive Challenge Must Be Met

By TED R. GAMBLE
(National Director, War Finance Division, Treasury Department)

There are a good many reasons why we are having a Victory Loan. I should like to discuss briefly a few of those reasons for you. I should like to tell you first why it is that the Government needs these huge sums of money that we hope to raise during the period of this Victory Loan.

As you all know, we had over 12,000,000 men and women in the armed services on V-J Day. The cost to our Government, at that time, was just under $2 billion a month for the maintenance and pay of those 12,000,000 men and women. Theoretically, even if most of them were demobilized in a period of six months' time, the expenditures for that six months' period would not be decreased a great deal, since up to $300 mustering-out pay is given each enlisted person who is released from the services. Expenditures for military pay and subsistence will remain at a rather high level for another six, eight, or 10 months' time despite the fact that we probably will be demobilizing at least 1,000,000 men and women a month at the peak. Travel expenses will, of course, also remain high as the armed services rush the demobilization program.

We also have the problems of hospitalization and rehabilitation to meet in the months that lie ahead, and huge sums of money will be required for this work. The administration of the G. I. Bill of Rights will require large sums of money, too. We have, in addition to that, the problems of military occupation. No one knows exactly how many men and women are going to be required to occupy Germany and Japan. We do know that it may be a million or more and it is going to cost a lot of money to keep those men at their posts of duty.

Furthermore, it has been recommended to Congress that over a thousand combat ships be kept afloat to insure the victory that has been won. If it is decided to keep afloat a navy of that size, the cost of maintenance might easily run as much as $4 billion a year.

Redemption Problems

We have found in our surveys that about three-quarters of the bonds outstanding are considered by people as capital investments and will be liquidated only for such uses as building a home, paying off a mortgage, or providing for education. The other 25% of the bonds seem to be held as temporary investments and their holders may redeem them to tide them over the reconversion period or to purchase new consumers' goods when they become available. On balance then, we think that redemptions will remain somewhere around present levels or perhaps slightly higher through the rest of this fiscal year ending next June 30, and then will fall to a much

(Continued on page 31)

WAC's Billion

War Activities Committee of the Motion Picture Industry is hopeful of topping the billion mark in E Bond sales. It's estimated that so far around 900,000,000 in the series have been peddled.

Average number of sales for each of the seven previous drives was from 70,000,000 to 80,000,000 bonds. Goal in this campaign is hoped to top any previous effort with sales of 100,000,000.

Films' $6,000,000 Estimated Cost

It's conservatively estimated that cost to the motion picture industry in boxoffice receipts during the Victory Loan will total over $6,000,000.

Exhibs are expected to provide at least 15,000 shows on Free Movie Day, around 8,000 free Kiddie Shows in addition to the regular Free Movie day and more than 5,000 miscellaneous showings. Total will mount to 40,000 free showings and figuring each show at 30c. to an audience of 500, industry giveaway will amount to at least $6,000,000.

In addition, nearly 25% of the nation's pix personnel are working on the campaign. It's estimated by S. H. Fabian, that 50,000 are working on some phase of the campaign. Figure takes in over 16,000 theatre managers, and other theatre department personnel. Numbering 20,000; about 4,000 from the distribution end; and nearly the same number from Hollywood, National Screen Service exchanges, film deliveries, lab workers and others.

Wainwright Sparks Bond Drive Pitch of Pix Group At Waldorf Breakfast

Before 1,300 motion picture industry participants in the Victory Loan drive, Gen. Jonathan M. Wainwright, hero of Bataan, urged the industry to assist the cause of the Bond drive. He urged all to do their bit to prevent recurrence of Pearl Harbor, Bataan and Corregidor, at a breakfast rally yesterday (Tues.) at the Waldorf-Astoria hotel, N. Y., given by N. Y. War Activities Committee. Said he in part:

"We must keep our guard up. All of this costs money, lots of it. That, at least, is one of the reasons we are now launching this Victory Loan Drive.

"I am vitally interested in this Victory Loan, and who better than you gentlemen, representatives of one of the great industries of our great country, can help to put over this Victory Loan Drive. Only by serving and by paying can we keep down the power of evil; only by paying the bill can we keep our country prepared."

"You men of the Motion Picture Industry, with the wonderful facilities for publicity at your disposal can do a great deal to assist this worthy cause."

SPECIAL PITCH AT RURAL BOND SALES

War Activities Committee heads expect rural and agricultural areas to play a greater part in the forthcoming Victory Loan campaign. Campaign management anticipates a smaller margin of sales from metropolitan areas because of the fact that reconversion and strikes have decimated incomes from manufacturing towns.

To pick up this slack, greater emphasis will be placed on sales to rural residents. It's estimated that around $18,000,000 in sales will have to be picked up through this region.

In order to get greater returns from farmers the War Finance Division of the Treasury Dept. will organize hillbilly units to nab this dough. Arrangements are still to be completed.

MOLLY PICON

Thank you "Standard, Toronto" for having said:—

"Molly Picon's world fame is due to a talent which transcends lingual border and places her in the first rank of musical comedy stars in any language."

William Morris Agency
Personal Representative
JACOB KALISH
One University Place, New York

Pix Must Drive On In Peace: Fabian

The motion-picture industry should cooperate in peacetime as it did in war for the achievement of common goals, according to S. H. Fabian, head of the Fabian circuit and National Chairman of the Victory Loan Committee.

Fabian declared that one of the most important by-products of the industry's participation in all the War Loan Drives has been the realization that all phases of motion pictures — production, distribution and exhibition—can be welded into a single unit for complete cooperation. It would be wise, he urged, to have that same spirit go into peacetime endeavors.

If such full cooperation is attained on matters other than those connected with the war effort, then the industry can band together to forestall any future developments harmful to the industry.

In an unorganized state, he declared, motion picture business can be knocked off in bits by outside factors because of weaknesses in the industry. He opined upon completion of the forthcoming war loan drive, logical time for such organization will have arrived. By then all industry phases will be used to intra-trade cooperation.

In addition, he declared, the film industry, through participation in efforts of the War Activities Committee, has become a vital factor in community affairs. The exhibitor, he said, is no longer regarded as an itinerant, but a stable factor in community life, whose advice and participation are needed in every communal effort. He's there when it comes to Red Cross Drives, welfare funds, and other local efforts.

It's while this communal good-will is in it's highest state that nationwide organization of the industry should occur.

TRADE PRESS DIVISION HOSTING BOND EXECS

Trade press division of the War Activities Committee of the Motion Picture Industry will host the industry's Victory Loan Committee, of which S. H. Fabian is chairman, at the Astor hotel, N. Y., on Friday (26). In addition to Fabian, others attending will include Oscar A. Doob, campaign director; Max Cohen, assistant chairman; Chick Lewis, campaign coordinator; Charles M. Reagan, distributor chairman, and six liaison men in N. Y. headquarters representing regional chairmen. There are Charles Stall, for Charles Skouras of San Francisco; Paul Levi, for Sam Pinanski, Boston; Joseph Ryan, liaison, for John J. Friedl, Minneapolis; Ralph McGowan for Harry Arthur, St. Louis; Herman Schleier, for Harry Brandt, N. Y., and Ray Beall, liaison for Bob O'Donnell, Dallas.

A plaque honoring Doob's chairmanship of the public relations division in a previous drive will be presented him by George J. Schaefer, WAC chairman.

Jack Alicoate, trade press division chairman, will preside.

Swivel Chair Campaign Strategy Out With Caravan Nix; It's Up to Showmen

Swivel-chair spearheading of the Victory Loan campaign is out, now that the Hollywood Caravan show, "Stars over America," has been nixed. Quest of selling $2,000,000,000 in "E" Bonds for the industry is figured to depend now on the generalship of local showmen.

It's seen that individual competition, city by city, and state by state, will be more intense than during the last drive. Up to now, showmen have relied to a great extent upon the push carried by star tours. Individual initiative, it's figured, must be substituted. Some areas which hadn't been hopeful of the stars' p.a.'s were cooking up stunts of their own to obtain their quota. The rest of the cities will now have to emulate the example of the smaller towns.

However, the entire industry agrees that ballyhoo remains the cardinal selling point in the campaign and that industry is looking forward to plenty in that direction because of the fact that all exhibitors will be pitting ideas against competition in other cities. Parades, even without benefit of the Hollywood pitch, are still figured to be the big thing, whether they're centered around the rehabilitation theme with purple-hearts as the central attraction or other selling points.

War Activities Committee feels that greatest emphasis will be placed upon exhibition, since Hollywood has been abandoned as the focal point of interest. Staging of contests will assume an important status. There are more than a dozen such stunts lined up that have never been pulled before in any drive. Many plans are being kept secret in order to maintain a jump on the competition.

Challenge to Showmanship

On the overall picture, S. H. Fabian, national chairman, is optimistic, since all connected with the campaign have pledged that they'll attempt to outdo their showmanship of previous campaigns. Fabian indicated that, because of the competitive spirit, he feels that the $2,000,000,000 quota will be topped.

Charles Skouras has already pledged $75,000,000 in the 650 houses in his jurisdiction. Eight downtown Los Angeles houses are staging parades and he has set up mobile units to carry bond-buying messages to remoter regions. Also on tap is the Victory Queen contest which will allow buyers to vote for a particular candidate.

In Philadelphia, the Warner cir-

(Continued on page 29)

Very Apropos

Chicago, Oct. 23.

Audience of several hundred in Ben Bartelstein's Annetta theatre, in suburban Cicero, remained calm one night last week when film exploded in the projection booth and filled the house with acrid odors. Customers left without confusion.

Pic was "Incendiary Blonde."

Many New Pix To Hypo Bond Preems

At least 30 new features not previously released will be made available to distributors and exhibitors as inducements for Bond premieres. In many cases new films will be shown for a single performance and considerably in advance of the release date of the film. Heavy exploitation stressing "the opportunity to see a new film far ahead of the customary debut is expected to produce a heavy number of bond sales.

Victory Loan Campaign is, incidentally, expected to bring out a record splurge of giveaways in the form of Bond Premieres, Kiddie Matinees, Free Movie Days and Victory Shows. Such angles are being stressed by national chairman S. H. Fabian, campaign director Oscar A. Doob, distributor chairman Charles M. Reagan, and drive coordinator Chick Lewis.

BOND TOUR OFF, STARS TO PLAY HOSPITALS

Hollywood, Oct. 23.

Increased bookings for Military Hospital tours by top stars came as result of cancellation of "Stars Over America" Victory Loan junket. Most of the 25 stars already signed for the bonder offered to go on hospital tours and USO-Camp Shows, and the War Dept. was asked to map schedules.

Immediate routing was requested yesterday by Paul Muni, Constance Moore, Dennis O'Keefe, Hugh Herbert, Billy Newell, Burl Ives, Kenny Baker. Routes to be set in next few days for other volunteers, including Lee Bowman, Wally Brown, Martha O'Driscoll, Billy DeWolfe, Olga San Juan and Robert Walker.

Hollywood Victory Caravan

Paramount release of Louis Harris production for War Activities Committee and Treasury Dept. Stars Humphrey Bogart, Carmen Cavallero, Bing Crosby, Dona Drake, Bob Hope, Betty Hutton, Alan Ladd, Diana Lynn, Noreen Nash, Barbara Stanwyck, U. S. Maritime Training Station Choir, Charles Victor, Marjorie Weaver, Virginia Welles. Directed by William Russell. Supervisor, Bernard Luber; script, Melville Shavelson. Previewed at Paramount projection room, N. Y., Oct. 19, '45. Running time, 20 MINS.

Paramount has contributed a grade-A job with this two-reeler, "Hollywood Victory Caravan." Short carries surefire entertainment values to propel the Victory Loan pitch to certain results. The spiels are wisely based on common-sense values, since the emotional appeal of the war is gone and will go well with any basic bond-buying program which individual exhibs have formulated for their particular situation.

Story is necessarily on simple lines, having Diana Lynn desperately attempt to get transportation from Hollywood to Washington in order to visit her wounded brother in that city and ultimately inveigles Bing Crosby and Bob Hope to share a lower in order to leave space for her.

Studio background gives both comics a chance to be seen in their native habitat and allows sequences of Betty Hutton singing "Plain Jane Doe" and Carmen Cavallero ivorying "I Got Rhythm." Short winds up with a Victory show in the nation's capital with Hope's comedics and Crosby's warbling of "We've Got Another Bond to Buy" with vocal backing from the Maritime Service Training Station chorus. Humphrey Bogart makes a sensible pitch on the campaign's behalf.

In all, "Hollywood Victory Caravan" is a must for all exhibs both from an entertainment and patriotic standpoint. *Jose.*

L. A. to N. Y.

Barney Balaban.
Joe E. Brown.
Michael Curtiz.
Bebe Daniels.
Howard Dietz.
Dave Franklin.
Y. Frank Freeman.
Cedric Gibbons.
I. R. Gwirtz.
Howard Herty.
Arline Judge
Kurt Kreuger.
Harry Kurnitz.
Jules Levey.
Bob Light.
Ben Lyon.
Louis Marlowe.
Norman Z. McLeod.
Lillie Messinger.
Albert Morin.
Wally Purcell.
Mitch Rawson.
Henry Rogers.
Nicholas M. Schenck.
S. Sylvan Simon.
Spyros Skrouras.
Dorothy Stewart
Voldemar Vetluguin.
Donald Woods.
Joe Zanft.

N. Y. to L. A.

Phil Cohan.
Jimmy Durante.
Eddie Jackson.
George Lait.
Harry Romm.
Jack Roth.
Harry Stevens.

SAILINGS

(N. Y. to London)
Harry Green.
George Weltner.
(N. Y. to Paris)
Jack Forrester.
Henry Lartigue.
(London to N. Y.)
Sidney Bernstein.
Maurice Wilson.

STRIKE BALKS WARNERS' BETTE DAVIS BOND PIC

Hollywood, Oct. 23.

Difficulties because of current strike at the Warner Bros. studio is delaying production of the second Victory Bond production trailer, "Uncle Sam Asks for 11 Billion Dollars." Bette Davis, scheduled for lead in the film, has consistently refused to pass the picket line surrounding the studio.

Another trailer that was set up as a Clark Gable starrer has been hampered because of fact that Gable left for a vacation after completing "Strange Adventure" for Metro. Efforts are on to get a replacement so that this trailer, scheduled for use during the sixth week of the drive, can get under way.

"Hollywood Victory Caravan," two-reel short made by Paramount, will be released Oct. 26 instead of Nov. 1. Initial trailer with Fred MacMurray has been completed and will be released shortly.

SAUTER'S BOND CHORE

James Sauter, head of the United Theatrical War Activities Committee, has been named talent coordinator for the New York area for the Victory Loan Campaign.

THE VICTORY

IS NOW IN YOUR HANDS!

THE ALL-OUT 20-POINT

1. Off to a fast start with banners flying. It's Victory Loan Parade Day.

2. Have you plenty of bonds on hand, including the new Roosevelt $200 Bond?

3. The Big Bond Finale! Free Movie Day (December 7th).

4. Victory Shows (B Premieres get sparkle wit "Wel Home To Vetans"

VICTORY LOAN

OCT 29

8. Trailers at every show. Accessories on parade.

9. Are you using your local radio outlets?

10. In all daily ads: "Victory Loan Bonds Sold Here."

11. Local merchants go for theatre-store co-op ads.

12. A new twist: "Purple Heart" Bond Booth staffed by veterans.

13. Your War Finance Committee is eager and ready to help.

14. Mailing ts Bond buyers sto plug Bonds.

T PROGRAM FOR THE INDUSTRY'S

Shows (Bond
es get new
wit Welcome
Vetans" angle.

5. Book "Hollywood Victory Caravan" (2 star-studded reels).

6. Bond Booth face-lifting! Dress up in new gala Victory style.

7. Kiddie Victory Shows and contests sell Bonds.

TORY

17. Action every day! It's the last Bond Drive! Never let down.

18. Never let them forget: Theatres are open for bond sales day and night, every day.

19. Special days with big appeals: Armistice Day, Thanksgiving, Marine Day, Pearl Harbor Day, etc.

AN

DEC 8

ling
yers
nds.

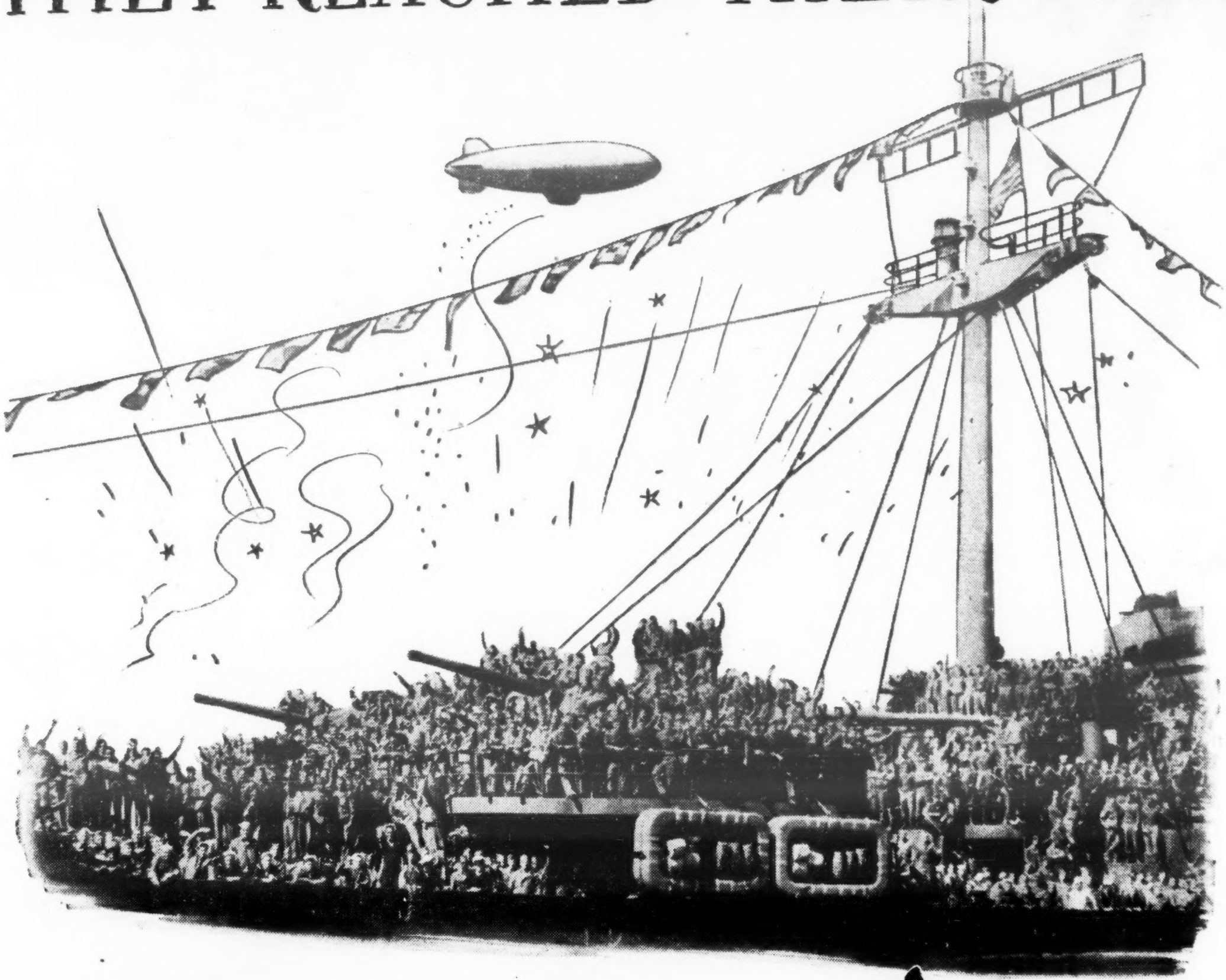
s reach
stcards to

15. Give them a pickup at the half-way mark (local event, parade, etc.).

16. Good showmanship! Victory Loan campaign book and bulletins.

20. Everybody gets in the act! Tell your patrons that you and your staff buy Bonds, too!

THEY REACHED THEIR GOAL

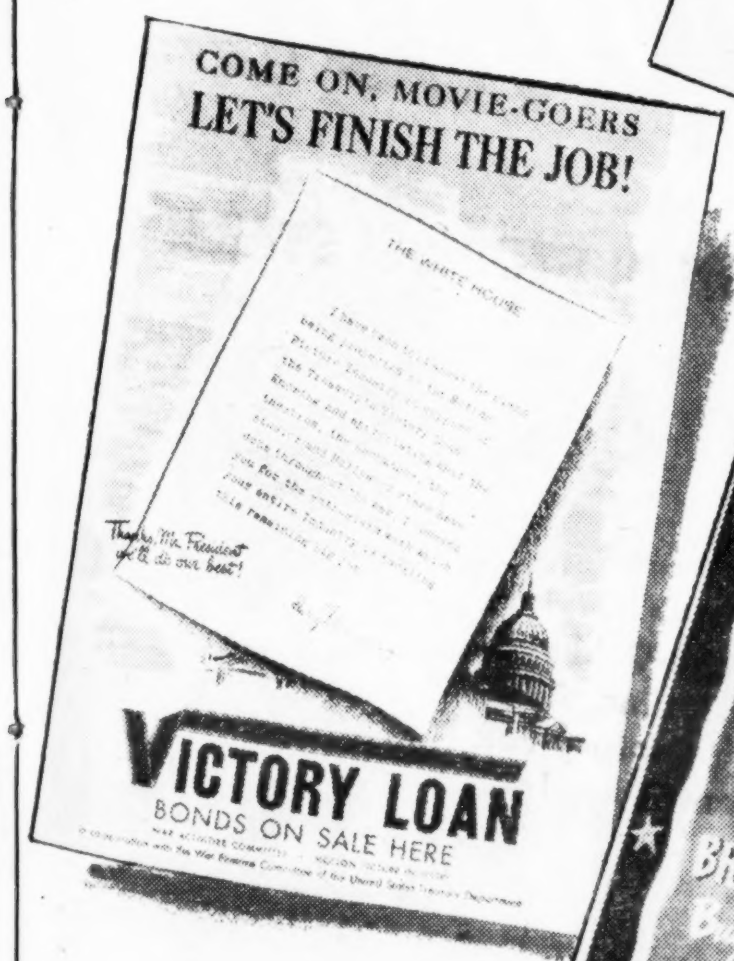


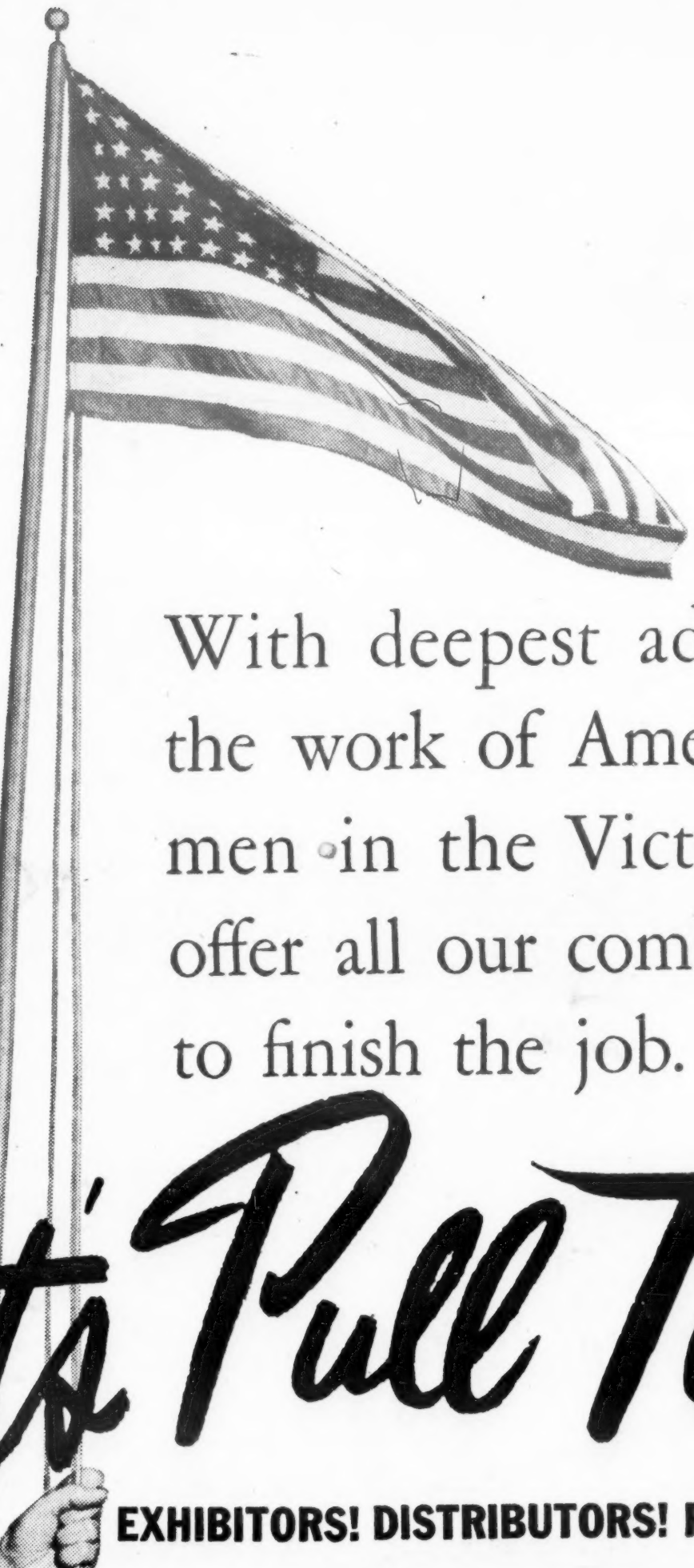
Pledge: We'll Reach Ours!!

Your Posters!!

A LOT OF HELP SO YOU CAN HELP UNCLE SAM!

They're on the way to you—if you haven't already received yours you will soon. They're all in the mail right now!





With deepest admiration for the work of America's theatre-men in the Victory Loan we offer all our combined support to finish the job.

Let's Pull Together!

EXHIBITORS! DISTRIBUTORS! FIELD MEN! STUDIOS! STARS!

This message was prepared and inserted in the Trade Press by: **Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pictures Inc., RKO-Radio Pictures, Inc., Twentieth Century-Fox Corp., Universal Pictures Company, Inc., Warner Bros. Pictures Inc.**

HAVE YOU SIGNED YOUR PLEDGE CARD?

VICTORY LOAN

They did their part! Let's finish the job!

War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

Distributors Backing Ross-Federal Anew to Bolster Checking Systems

Reported dissatisfaction by both exhibitors and distributors over Confidential Reports, set up last spring by five distributors to check percentage playdates, is back of the move to reestablish Ross-Federal Service in its previous role of all-industry checking for the film business. Placing of Earle W. Hammons in the top managing director spot as new prexy is understood one of the initial steps in this move.

Squawks against Confidential, heard in both independent and major distrib circles, fit into these categories:

(1) Some distributors charge that the operation is too costly, and (2) Checking of necessity, is being done by comparatively inexperienced workers, and (3) Independent exhibitors claim the new company is so completely dominated by major companies that it enables these distributors to exchange highly confidential data regarding what any particular picture, or type of feature, did in different houses.

Last charge, whether true or not, is believed by many indie exhibitors, and is said to be the reason Allied Assn. is fighting Confidential at the present time. Such complaint never was made against Ross-Federal, which operated independently, simply being employed by different major companies. Only thing approaching such charge against R-F was from certain lesser exhibs, who always fought any checking arrangement because fearing what the actual counting of noses would reveal as compared with percentage figures turned in to the distributor.

Relative Costs

Charge by certain distributors that Confidential's work has been too expensive to date is made on the basis of what this service assesses a distrib as compared with Ross-Federal's rate per day. Distribs have been getting bills for $9.50 and $8.50 per day for checking an accounting, with some alleging it has gone as high as $12 daily. They contend that's considerably more than Ross-Federal charged, around $6-$7.50.

Chief grievance of distributors, however, is that Confidential has been forced to use inexperienced workers, some of them femmes. This compares with R-F, which had been operating for around 20 years, and has had some 5,000 men in the field. Ross-Federal, even with fairly new workers, sent along another checker to make sure the job was done effectively both for the exhib and distributor. Ross-Federal's attitude on femme checkers has been that the gals were more inclined to take it easy and take an exhibitor's word on ducats rather than actually clocking.

Ross-Federal, which has checked for big industrial corporations such as liquors, meat, cosmetics, etc., always has leaned on picture playdates as backbone of its organization. It was formed primarily for that purpose, and had worked out an apparent foolproof method for checking theatre receipts.

U'S $2,955,829 NET FOR 39 WKS. ABOVE '44

Universal Pictures' consolidated net profits for 39 weeks ended July 28, 1945, aggregated $2,955,829 after all taxes.

This compares with $2,413,507 for the corresponding period of the preceding fiscal year. Before providing for taxes, consolidated net profit amounted to $6,653,829 compared with $7,566,507 in the like period last year.

Golden Options 'Queen,' Col. Also Buys Airer

Hollywood, Oct. 23.

Edward Golden took an option on "Queen for a Day," radio show, for possible filming. If a pending releasing deal goes through, production will start in January.

Golden recently filmed "Tom Breneman's Breakfast in Hollywood" for United Artists release.

Columbia bought "One Life Too Many," radio story, written by Maxwell Shane and Alex Gottlieb, and assigned Leonard Picker to translate it to the screen.

Yarn was originally used on the air in a "Big Town" broadcast by Edward G. Robinson and Claire Trevor.

For Once Cutting Paper Dolls Ain't So Screwy

Chicago, Oct. 23.

Something new in Chicago ad campaigns—paper doll cutouts—was inaugurated here last week by Archie Herzoff of Balaban & Katz' publicity-ad dept., in connection with campaign on 20th-Fox's "Dolly Sisters" at the Chicago.

Herzoff teed off blurbs on pic's third week at the Chicago with 3-column, 10-inch ads in the dailies featuring dotted-line, stand-up cutouts of Betty Grable and June Haver, aimed at moppet trade, with the caption, "Make Dolly Sisters paper dollies . . . Mount on thin cardboard, then bend back flap."

Bill Keighley's Local Color Quest on Film About Mrs. Jacobs-Bond

Chicago, Oct. 23.

Although Carrie Jacobs-Bond is living on the west coast, Col William Keighley and his wife, Genevieve Tobin, are making their headquarters in Chi for a few weeks while tracking down incidents in neighboring midwest towns for background in Keighley's projected film on the life of the composer. Director's aim is that he can pick up more details from the archives than by getting it direct from Mrs. Bond, whose most famous songs are "I Love You Truly," "End of Perfect Day" and "Just a-Wearyin' For You."

Keighley, whose last chore for Warners before going to work for the AAF on "Target for Tonight," among others, was "Man Who Came to Dinner," spent some time in Janesville, Wis., where Mrs. Bond was born in 1862 and where she made her first public appearance at the age of eight. He plans holding world preem of the pic at the Myers theatre in that city, where Mrs. Bond wrote "Truly" after her husband's death.

Also on the itinerary was Iron River, Mich., where Dr. and Mrs. Bond lived seven years. Latter came to Chi in 1896, when she became a protegee of Jessie Bartlett Davis.

Theatres Help Collect For Badly Wounded Vet

Toledo, Oct. 23.

Local theatre managers credited with aiding in the collection of $3,523 from patrons for Sergt. Carl Winzeler, Toledo's most severely injured war veteran. In a week's drive this sum was collected by means of wishing wells and collection boxes placed in lobbies of downtown and naborhood houses.

Howard Feigley, manager of the Rivoli and chairman of the theatre men's committee handling the project, is also on the seven-member citizens' committee administering a fund of over $20,000 collected to finance construction of a home for the soldier, who lost two legs and his right hand in Luxembourg.

Jack O'Connell, owner of the Loop and Ohio, reported $601.32 from Winzeler Week in his theatre.

Monroe, Chi, Extending Its Beefs on Clearance

Chicago, Oct. 23.

Monroe theatre's arbitration case vs. McVickers theatre — second clearance complaint ever filed here involving Loop houses—halted last week when Alexander Keehn, attorney for complainant James Jovan, operator of the Monroe, asked for a continuance in order to bring in all the Balaban & Katz first-runs, also RKO's Palace and Grand, whose clearance he also plans attacking. McVickers is owned by Jones, Linick & Schaefer. No date was set for the new hearing.

Unable to amend his original complaint because of American Arbitration system's ruling on that score, Keehn, who has been arguing that McVickers has unfair advantage in playing a week ahead of the Monroe, said he's going to seek a stipulation from all parties to consolidate both cases and have them heard as one.

Miniature Reviews

"Fallen Angel" (One Song) (20th). Alice Faye, Dana Andrews and Linda Darnell in okay b.o. murder meller.

"This Love of Ours" (U). Merle Oberon, Charles Korvin and Claude Rains starred in good boxoffice drama.

"Don't Fence Me In" (Songs) (Rep). Roy Rogers in ultra musical western.

"Strange Holiday" (Elite). Fair Arch Oboler item, about American people's lethargy.

"L'Extravagante Mission" (French). Weak French languager.

Congress Snarl Snafus Tax Cut

Washington, Oct. 23.

Future of the wartime 20% excise tax on theatre admissions and nitery tabs remained snafu today as the Senate prepared to consider the new tax reduction bill which its Finance Committee reported out last Friday night (19).

The bill ditched the House action of restoring the taxes to the pre-war 10% on admissions and 5% on niteries, permitting the present levies to remain unchanged for the time being.

A fight may be made on this in the Senate in an effort to reduce the so-called "luxury" excises to their previous levels. However, even if the Senate okays its committee's action, a new scrap looms when the House and Senate bills go into a joint House-Senate conference committee to have their differences compromised. House Ways and Means Committee members believe they can restore the cut which they favor.

Trouble is that the excise situation is confused. A batch of higher taxes on theatres, perfumes, jewelry, liquor, etc., was put through in 1943 with a proviso that they should expire six months after the termination of hostilities is proclaimed by either the President or Congress. These are the excises which would drop to pre-war levels under the House tax bill.

On the other hand, a number of wartime excises were put through in 1941 and 1942 which did not carry that provision. They cover such things as taxes on stoves, photo supplies and autos. The Senate Finance Committee felt that all wartime excises should be considered in a single batch and that some should not get preferred treatment over others.

In fact, A. H. Robinson, asst. treas. of the Eastman Kodak Co., appeared before the Finance Committee last Wednesday (17) to ask for a cutback in the rates on film and photo equipment. He made out a good case for his company's product and impressed the senators. He pointed out that "the heavy bulk of film is purchased by the film industry, which is already subject to a substantial admissions tax."

The Senate Finance Committee also voted to wipe out the excess profits tax, effective Jan. 1, 1946, which will help film studios, particularly the newer ones. It also eased the tax burden slightly for small corporations which should aid small theatre owners whose net is under $60,000 a year.

The Finance Committee action on individual income taxes for 1946 will benefit medium earners somewhat more than the House bill did. However, the high salaried show biz stars and executives—those making over $50,000 a year—would be worse off than under the House bill.

Gene Zukor Back

After four years in the Navy Cdr. Eugene Zukor returns to the Paramount studio.

He will be associated with talent director William Meiklejohn.

Studio Contracts

Hollywood, Oct. 23.

Otto Preminger, renewed, 20th.
Woody Bredell, cameraman, U.
Doris Dudley, actress, Metro.
Hugh Cummings, dialog dir., 20th.
Harry Brown, actor, Universal.
Helen Walker, actress, Republic.
Loren Tindall, actor, Columbia.
Arthur Pierson, dialog dir., 20th.
Allan Scott, writer-prod., Selznick.
Billy Wilder, renewed, Paramount.
Bill Barnum, actor, RKO.
Harry Brown, actor, Universal.
John Hoysradt, actor, Paramount.

Film Reviews

Fallen Angel

(ONE SONG)

20th-Fox release of Otto Preminger production, directed by Preminger. Stars Alice Faye, Dana Andrews, Linda Darnell; features Charles Bickford, Anne Revere, Bruce Cabot; John Carradine, Percy Kilbride. Screenplay, Harry Kleiner, based on novel by Marty Holland; camera, Joseph LaShelle; music, David Raksin; music director, Emil Newman; song, Raksin and Kermit Goell; editor, Harry Reynolds; special effects, Fred Sersen. Tradeshown N. Y., Oct. 16, '45. Running time, **97 MINS.**

June Mills ..... Alice Faye
Eric Stanton ..... Dana Andrews
Stella ..... Linda Darnell
Mark Judd ..... Charles Bickford
Clara Mills ..... Anne Revere
Dave Atkins ..... Bruce Cabot
Madley ..... John Carradine
Pop ..... Percy Kilbride
Joe Ellis ..... Olin Howlin
Johnson ..... Hal Taliaferro
Mrs. Judd ..... Mira McKinney
Hotel Clerks ..... Jimmy Conlin, Gus Glassmire
Bank Clerk ..... Leila McIntyre
Waiter ..... Garry Owen
Sheriff ..... Horace Murphy
Maid ..... Martha Wentworth
Detective ..... Paul Palmer
Newsman ..... Paul Burns
Plain Clothes Man ..... Herb Ashley
Shoe Shine Boy ..... Stymie Beard
Bus Drivers ..... William Haade, Chick Collins
Store Keeper ..... Dorothy Adams
Policeman ..... Harry Strang
Bartender ..... Max Wagner

Twentieth-Fox has made an honest attempt to fill filmdom's almost complete void in murder melodrama with an interesting and frequently entertaining mystery entitled "Fallen Angel." With Alice Faye, Dana Andrews and Linda Darnell heading the cast, "Angel" should do strongly at the boxoffice.

There are lapses in "Angel" from the story viewpoint and character development, but these are few and unlikely to militate against the film's over-all entertainment values. Pic deals with a trollop (Miss Darnell) who gets a flock of guys on the string, then gets bumped off. The yarn revolves around which of her admirers committed the deed. Linked to the plot is the story's basic romantic tieup between Miss Faye and Andrews, the former as a respectable, wealthy small-town gal who is ripe for the takings, and Andrews is the guy who starts out to do the taking, even marrying her to do it, his idea being to get enough moola so he can cop the other gal.

This is Miss Faye's first straight dramatic part and she handles herself well, generally, though her one dramatic scene could have gotten better direction. Andrews remains one of the Coast's better young dramatic actors in this film though his character is not always too clearly defined in the writing. Miss Darnell looks the trollop part and plays it well.

Charles Bickford, as a dick; John Carradine, in a more or less bit part, as a phoney psychic; Anne Revere, Bruce Cabot and Percy Kilbride head the able support.

Preminger has both produced and directed. The film's pace could have been speeded in several spots, but generally this film has enough of what it takes to command audience interest. *Kahn.*

This Love of Ours

Universal release of Howard Benedict (Edward Dodd) production. Stars Merle Oberon, Charles Korvin, Claude Rains; features Sue England, Harry Davenport. Directed by William Dieterle. Screenplay, Bruce Manning, John Klorer, Leonard Lee; from play by Luigi Pirandello; camera, Lucien Ballard; editor, Frank Gross; music, H. J. Salter. Tradeshown N. Y., Oct. 23, '45. Running time, **90 MINS.**

Karin ..... Merle Oberon
Tuzap ..... Charles Korvin
Target ..... Claude Rains
Uncle Robert ..... Carl Esmond
Susette ..... Sue England
Chadwick ..... Jess Barker
Dr. Wilkerson ..... Harry Davenport
Dr. Lane ..... Ralph Morgan
Dr. Bailey ..... Fritz Leiber
Tucker ..... Helen Thimig
Housekeeper ..... Ferike Boros
Dr. Barnes ..... Howard Freeman
Dr. Melnik ..... Selmer Jackson
Dr. Dailey ..... Dave Willock
Anna ..... Ann Codee
M. Flambertin ..... Andre Charlot
Vivian ..... Doris Merrick
Jose ..... William Edmunds
Mrs. Dailey ..... Barbara Bates
Ross ..... Leon Tyler
Woman ..... Cora Witherspoon
Evelyn ..... Maris Wrixon
Call Boy ..... Robert Raison
Nanette ..... Evelyn Falke

Borrowing a story from Italian playwright Luigi Pirandello and a director (William Dieterle) from David O. Selznick, Universal added almost $2,000,000 of its own to this surefire combo and came up with a pic that should do well at the boxoffice. Merle Oberon, Charles Korvin and Claude Rains are starred.

Most commendable feature is the plot's originality. Korvin plays a famous doctor whose young daughter (Sue England) has sanctified the memory of her presumably-dead mother. Visiting a Chicago nitery while attending a doctors' convention, Korvin meets Miss Oberon who, it turns out, is his "dead" wife. She is working as accompanist for Claude Rains, an artist who does flash sketches of the bistro's patrons. She tries suicide after the meeting and Korvin saves her through an intricate operation. Then, via flashback, it's revealed that he had left her with his daughter 10 years previously after gossips convinced him his wife was cheating on him. He later realized his mistake but couldn't find her.

Back to the present, Korvin convinces the still-unforgiving Miss Oberon that the daughter needs her and, against the advice of Rains, she consents to return to his home as his "new" wife. Daughter, not knowing the true relationship, refuses to accept Miss Oberon as her mother. All comes out right, however. Picture fades with the thought that eventually the daughter will be told Miss Oberon is her real mother.

Film could have been a trite tearjerker but Dieterle's expert handling prevented that. Korvin seems to be just what the doctor ordered for the lonely-hearts club, and both he and Miss Oberon do well with their roles. Supporting cast is outstanding, with Rains and the diminutive Miss England as the sensitive daughter, especially commendable. H. J. Salter's music adds much to the mood of the picture.

Don't Fence Me In

(SONGS)

Republic release of Edward H. Brown production. Stars Roy Rogers, George "Gabby" Hayes, Dale Evans; features Robert Livingston, Moroni Olsen, Bob Nolan and Sons of Pioneers. Directed by John English. Screenplay, Dorrell McGowan, Stuart E. McGowan; camera, William Bradford; editor, Charles Craft; music, Morton Scott, Dale Butts; dances, Larry Columbo; songs, Cole Porter; Milton Shore & Zeke Manners, Jack Scholl & M. K. Jerome, Billy Hill, Larry Markes, Dick Charles, Eddie Delange, Freddie Slack, F. Victor, B. Herman, Bob Nolan. Tradeshown N. Y., Oct. 19, '45. Running time, **71 MINS.**

Roy Rogers ..... Roy Rogers
Gabby Whitaker ..... George "Gabby" Hayes
Toni Ames ..... Dale Evans
Jack Chandler ..... Robert Livingston
Henry Bennett ..... Moroni Olsen
Cliff Anson ..... Marc Lawrence
Mrs. Prentiss ..... Lucille Gleason
Carlwright ..... Andrew Tombes
The Governor ..... Paul Harvey
The Sheriff ..... Tom London
Gordon ..... Douglas Fowley
Tracy ..... Stephen Barclay
Chief of Police ..... Edgar Dearing
Bob Nolan and Sons of Pioneers

Republic must have dug deep into its budgetary sock for this ultra western, with a resultant lavishness that grooves it for better-than-average trade. Credible story, together with currently-popular songs and a leggy chorus line, slant it for the adult, as well as kid audiences, although the producers continue to solicit the Parent-Teacher backing of Roy Rogers by restricting his romancing to a mild peck on the cheek now and then.

Script pokes plenty of fun at hoary western plots and is a good construction job, keeping the pace fast and sustaining interest.

Story is about a nervy femme picture-magazine photographer from Manhattan (Miss Evans), assigned to dig up the facts about Wildcat Kelly, a six-gun western bad man who allegedly was shot and buried 40 years before. At a dude ranch run by Rogers, Miss Evans meets an old-timer (Gabby Hayes), who claims to have known Kelly when. After complicated goings-on, in which Hayes is shot by gangsters and plays dead to decoy the culprits into the open, it turns out that Hayes is Wildcat Kelly and that a former sheriff, in collaboration with the gang leader, buried another body in Wildcat's grave to collect the state's reward. Interspersed, of course, are the rough-and-tumbles and wild chases through the sagebrush to catch the villains of the piece.

John English's direction keeps the action and comedy moving rapidly. Rogers, Hayes and the curvaceous Miss Evans do creditably in the leads, and the supporting cast, notably Moroni Olsen, Douglas Fowley and Lucille Gleason, are top-notch. Besides Cole Porter's title song, Rogers with Bob Nolan and his Sons of the Pioneers, give out with such popular western ballads as "Last Roundup" and "Tumbling Tumbleweeds." Miss Evans, who also sings for her supper over the ether, renders the current Hit Parader, "Kiss Goodnight," in pleasant fashion.

Strange Holiday

Elite Pictures release of Arch Oboler production, written and directed by Oboler, distributed by Mike J. Leyenson. Stars Claude Rains; features Gloria Holden, Helen Mack, Martin Kosleck; editor, Fred Feirshans; camera, Robert Surtees; montage, Howard Anderson, Ray Mercer; music, Gordon Jenkins; asst. director, Sam Nelson. At Rialto, N. Y., week Oct. 19, '45. Running time, **61 MINS.**

John Stephenson ..... Claude Rains
John, Jr. ..... Bobbie Stebbins
Peggy Lee ..... Barbara Bate
Woodrow ..... Paul Hilton
Mrs. Jean Stephenson ..... Gloria Holden
Sam Morgan ..... Milton Kibbee
Farmer ..... Walter White
Truck Driver ..... Wallie Maher
Examiner ..... Martin Kosleck
Betty ..... Priscilla Lyon
Boy friend ..... David Bradford

Here's an instance where a theatre audience could close its eyes and swear it was listening to a radio show—which is to be expected, since Arch Oboler, one of radio's top creative writers, penned, produced and directed "Strange Holiday." And where the script might have gone over via the ether, Oboler has put too many words and not enough action into it to make it top screen entertainment.

Film was originally produced in

(Continued on page 33)

Zukor, Freeman, Rodgers Take Stand As Govt.'s Anti-Trust Suit Resumes

Trial of the Government's anti-trust suit, which resumed Monday (22), after a 10-day recess, went into its third day of defense testimony today (Wed.) as assistant U. S. attorney-general Robert L. Wright prepared to cross-question Y. Frank Freeman, Paramount v.p. in charge of production, on the degree of competition engaged in by the major companies in securing talent and stories.

Yesterday (Tues.) afternoon, Adolph Zukor, chairman of the board of Paramount Pictures, denied the Government's accusations point by point. He unfolded the biography of Paramount from its inception as Famous Players-Lasky, through its battle with First National Circuit which allegedly forced it to build and operate its own theatres, to the present day scene where "A" pictures cost $1,500,000 to $2,000,000 each, as against $40,000 to $60,000 in the early '20s.

Y. Frank Freeman told of his climb from v.p. in charge of theatre operations to heading studio operations from December, 1938 to October, 1944. He described the Paramount studio, declared that it encompassed 250,000 feet of stage space, occupied 30 acres and employed 3,500 people.

Freeman revealed that Paramount's production costs last year were $28,000,000. He explained that this covered 28 to 30 pictures, the current annual production schedule of Paramount, whereas the pre-war schedule called for 55 to 60 features.

Freeman, like Zukor, traced the rising cost of production, declaring that a "top bracket" picture today costs $2,500,000 to $3,000,000 to produce.

Outlining competition among producers, he pointed out that multiple bidding had boosted the purchase price of stage play film rights to from $50,000 to $500,000 each and the price of novels to as high as $150,000.

Freeman also explained the production structure of Paramount, including the acquisition and maintenance of stars. As proof of competition in keeping stars he cited the case of Fred MacMurray who signed a contract with 20th-Fox over a year and a half before his pact with Paramount was due to expire.

"The majors have never retarded production by independents," Freeman said, "and as a matter of fact there are over 40 independent producers in Hollywood today or many times the number there were when I returned to Hollywood in 1938.

Bill Rodgers on Stand

William F. Rodgers, v.p. and gen. sales manager of M-G, was the first witness called. He was put under a lengthy and tedious examination in a move intended to lay a foundation for all defendants. This he did by defining trade terms, enlarging on runs and clearance, and explaining the structure and duties of a film distributor. Rodgers was thoughtful, calm, patient. He explained that M-G made an average of 300 to 350 copies of a print with a low of 200, or as in the case of "Gone With the Wind" a high of 500. He also revealed that major cities play as many as 18 or 20 runs, while New York is divided into 20 to 25.

Rodgers pointed out that people will pay for the privilege of seeing a picture first. He also explained block booking and stressed the advantage to exhibitors of percentage booking, adding that he supervised 180,000 separate contracts for feature pictures annually. Metro is represented by John W. Davis.

Davis then queried Rodgers on each of the 92 cities in the U. S., which have populations of 100,000 or more. Rodgers, guided by a list, named all first-run theatres in each of these cities, their affiliation, and which were M-G customers. As Monday's court session came to a close, Rodgers said he believed there are 100 cities having affiliated theatres in which M-G films are only booked to indie exhibitors. He said he also knew of 31 cities in which M-G product was sold to both first-run indies and affiliates.

The trial opened yesterday (23) with Rodgers still on the witness stand. He made numerous corrections of his previous testimony relating to theatre affiliations. Three other pieces of evidence were admitted including a copy of an M-G company magazine in which ap-

(Continued on page 27)

Freeman Retops Research

Hollywood, Oct. 23.

Y. Frank Freeman was appointed for another term as chairman of the Research Council of the Academy of Motion Picture Arts & Sciences.

Appointment was made by Jean Hersholt, Academy prexy, with unanimous approval of the members of the Council.

L. A. Film Boffo Hits $13,905,297

Los Angeles, Oct. 23.

First-run theatres in Los Angeles set a new record of $13,905,297 estimated gross for the season of 1944-45, topping the 1943-44 mark by $1,332,590. Largest single grosser was the Los Angeles theatre, with a year's take of $1,351,937, on a single bill policy. In second place was Loew's State with $1,282,300, a drop from the previous season, the result of the holdover policy for some pictures. Following is a roundup of boxoffice returns for the two years:

Theatre	1944-45 Gross	1943-44 Gross
Los Angeles	$1,351,937	$994,705
Loew's State	1,282,300	1,329,153
Orpheum	1,274,000	1,063,180
L. A. Paramount	1,079,550	1,147,186
Warners Downtown	961,850	879,496
RKO Hillstreet	960,400	1,002,332
Pantages Hollywood	844,800	825,946
Warners Hollywood	689,370	604,241
Grauman's Chinese	658,700	690,314
Egyptian	653,142	414,802
United Artists	635,200	524,926
Hollywood Paramount	597,100	602,350
Warners Wilshire	587,450	560,726
Ritz	553,318	392,817
Fox Uptown	444,350	372,638
Wilshire	365,000	328,300
Carthay Circle	351,350	379,856
Four Star	244,200	253,088
Hawaii	203,200	200,022
Guild (31 wks)	170,000	*.....
Total	$13,905,297	$12,572,707

* Not open.

SMPE ENDS POWWOW WITH KUDOS FOR MANY

Ten members of the Society of Motion Picture Engineers were elected as Fellows of the Society at the three-day semi-annual conference which closed in New York last Wednesday (17), in recognition of outstanding achievements in their branches of the industry.

In addition three film research men were honored by presentation of the 1945 Journal Award. They were Herbert E. Goldberg, Charles J. Kunz and Charles E. Ives, all of the Kodak Research Laboratories, Rochester, N. Y. This award was made for a paper entitled: "Improvement in Illumination Efficiency of Motion Picture Printers," of which the three research men were co-authors.

Donald E. Hyndman, president of the SMPE, elevated the following to Fellowships: George L. Carrington, Altec Service Corp., N. Y. C.; Charles E. Ives, Kodak Research Laboratories, Rochester; Charles F. Horstman, RKO, N. Y. C.; Charles L. Lootens, Paramount, Hollywood; Jack A. Norling, Loucks & Norling Studios, N. Y. C.; Lt. Col. John O. Aalberg Signal Corps, now in India on leave as sound director of RKO Pictures, Hollywood; Herbert Barnett, International Projector Corp., N. Y. C.; John G. Bradley, director Motion Picture Project, Library of Congress; Major Lloyd T. Goldsmith, Director, Pictorial Engineering & Research Laboratory Division, Signal Corps, Photographic Center, Long Island City, N. Y.; and G. T. Lorance, International Projector Corp., N. Y. C.

The largest conference attendance in the society's history was attained, it was revealed by William C. Kunzmann, convention v.p., with the registration of 400 members and guests.

Darmand Joins Schlager In New Indie Co. Via UA

Hollywood, Oct. 23.

Bert Darmand was elected secretary of American Films Corp. at a board meeting in Phoenix yesterday (Mon.).

Darmand will function as associate of Sig Schlager, prexy, in operation of firm which begins production on "Remington" for United Artists release Dec. 1.

Wall St. Unconcerned Over Anti-Trust Outcome

Even if the Government wins its anti-trust suit against the five major companies having theatre subsidiaries, belief in Wall Street is that it will not have an adverse effect on motion picture shares. Should divorcement of theatres result from the suit, stockholders would presumably receive shares in both divisions: production-distribution and theatres. Thus far, the anti-trust suit has followed the usual pattern in Wall Street, with the action having no adverse effect on film stocks.

If such an arrangement were followed, all predicated on the belief that the Government would perforce have to allow shareholders an equal stake in production-distribution as well as theatre end of a company's business, it would merely mean splitting up shares. Thus the holder of 10 shares of common in a major picture company, would conceivably receive five in the producer-distributor corporation and five in the cut-loose theatre alignment.

While initially the five producer-distrib company shares might show a comparative slump with certain companies, on the other hand earnings of the theatre company shares undoubtedly would show an appreciably higher rate of return. In this way, with the average major company so affected, the stockholder would continue to obtain about the same rate of return in dividends. Universal, United Artists and Columbia, with no theatres, of course, would not be affected by any such split-up.

Hartford Theatres Losing $1,200 Daily Due to Curb on Jives

Hartford, Oct. 23.

Repercussions at the disastrous Ringling circus fire of 1944 have placed Hartford theatre managers in a quandary as the result of a law enforcement drive. Meantime, a police sergeant and the chief of police are passing the buck as to who is responsible for the campaign keeping Hartford theatres devoid of a great majority of youngsters.

While the police sergeant and the police chief pass the hot potato around, Hartford theatres are estimated to be losing a minimum of $1,200 per day.

An old state statute, limiting the age of those attending movies and other amusements, specifically forbids anyone within places of entertainment if they are without escort and if they are under 14 years of age. This proviso applies for the afternoon. In the evening, girls must be 16 years of age or be escorted, while boys can get their own ticket if they are 14 or above. Anyone under the above ages, in order to get into the halls of entertainment, must be accompanied by parents or guardian or some "adult" person authorized by the parent to attend "such child."

Last week Sergeant Thomas Rankin of the Hartford Police Department ordered the arrest of Martin Kallagher, owner of the Princess theatre here, on charges of violating the law. He had found four unescorted youngsters in Kallagher's theatre. Kallagher in a subsequent call to the police chief was told by the chief that he had issued no specific orders for a campaign. He did state that it is the duty of the police to enforce any and all laws. He ordered Kallagher's release, with warning.

Following Kallagher's trip up with the gendarmes, all of Hartford theatres were visited by Sergeant Rankin and warned of the law and of possible implications if there were violations. The statute carries a proviso for a $50 fine.

Canadians Favor Duals; Cities Strong for Them

Toronto, Oct. 23.

Slightly over 60% of Canadian film patrons prefer double bills, according to a survey completed by the Dominion Bureau of Statistics. Period of the poll covers 1944. Only five of Canada's provinces preferred single bills, these being confined to the maritimes and the prairie areas.

Dual bills are given preference in such population centers as Ontario, Quebec and the Coast. The poll doesn't reveal why duals are liked.

Findings show that Canada's approximate 12,000,000 population—60.4% are for the double feature and 39.6% for the solo bill.

Cuffo Manna From the Ether Warms Film Industry's Heart, But Radio's Competish Potential Causes Jitters

Hollywood, Oct. 23.

The film industry, as never before, is capitalizing on the cuffo exploitation advantages that radio offers.

The studios today are in there pitching on all cylinders. It's a recognition that only in recent months has crystallized itself to a point where the pix companies now have their own radio directors working out of the ad-publicity departments. Right now they're going through the process of learning all the tricks; they're already grabbing off nice chunks of exploitation payoff—and they're getting it free.

The pix boys on the whole have a pretty deep-rooted appreciation of the powerful impact of radio as a sales medium. In some high Hollywood quarters there might still be a tendency to laugh off, say, an air adaptation of one of the top pic grossers of the year (a laugh partially conditioned by fear, too), but they're not underestimating the terrific value of radio as an exploitation medium in selling pix product.

The inevitable poser: "Do those air adaptations via 'Lux Radio Theatre,' 'Screen Guild Players,' 'Theatre of Romance,' etc., hypo the b.o. potential of pictures or lessen their commercial value?" is still pretty much being kicked around. The radio gang, frequently disturbed by the reluctance of the picture boys to turn over the adaptation rights for certain sock films ("Lux" and the rest still have their troubles in this respect), say they can quote facts and figures, not to mention two of the top Hooperating shows in all radio, as the convincer that an air treatment can translate itself into dynamite boxoffice. The picture boys say they can refute it just as simply.

Learning Fast

But in capitalizing on radio's exploitation advantages, they're learning fast. David O. Selznick's staffers, for instance, have found that for a $6,000 investment they are able to channel cuffo disks to the local stations throughout the country to trailerize the new Alfred Hitchock pic, "Spellbound." They're gotten up so that they can be used in either one-minute, five-minute, or 15-minute segments, wrapped up as an entertainment package, but it's a giveaway that translates itself into a terrific plug for the picture.

It's surprising that there's still some hostile feeling among top guys in pictures toward radio, and that radio is viewed as a menace to the b.o. potentials of their pix-star products. Louis B. Mayer has repeatedly nixed radio deals involving Metro stars, exercising his "exclusive" on such personalities as Judy Garland and the Keenan Wynn-Lucile Ball teamup, at a time when top-budgeted package deals were in the making.

As an illustration, too, Sam Goldwyn is still highly disturbed (and many in and out of the radio-pix inner sanctum feel it's with justification) over the Danny Kaye entry into the radio sweepstakes. Goldwyn still questions whether Kaye is for radio, but what's more disturbing is his realization that, perhaps in the process of finding out, Kaye may be doing incalculable harm to his pix prestige. Some say Goldwyn would be a much happier man if Kaye just forgot the whole thing and stuck to pictures.

On the other hand there's the equal realization that, since Kaye still feels he's potentially sock radio material and is determined to give it a full try, Goldwyn, or the rest of the boys, isn't passing up an opportunity to cash in on the radio exploitation angle. That's pretty much the set up right on down the line.

Mono's $165,161 Net

Hollywood, Oct. 23.

Gross profits of Monogram for the year ending June 30 were $401,764, compared with $546,835 for the preceding year, according to a report released by W. Ray Johnston, company prexy.

Net profits, after taxes and other charges, were $165,161, as against $177,822 for the year before.

Randforce Wins State Trust Suit

Decision of vast importance to the motion picture industry was handed down last week by Supreme Court Justice Bernard Botein in New York, who ruled that the New York State (Donnelly) anti-trust act could be invoked against motion picture distributors who singled out specific theatres to exhibit first-run pictures.

In what is believed to be the first decision of its kind in New York state, Justice Botein dismissed the Leader Theatre Corp. suit against 20th-Fox and Randforce Amus. Corp. Suit charged both defendants with conspiracy to violate the State's anti-trust laws by restraining trade through licensing by 20th-Fox of its first-run product to the Randforce's Culver theatre, Brooklyn.

Court was convinced that "no bad faith or monopolistic situations are here involved."

The plaintiff, operator of the Leader theatre, Brooklyn, asserted that, pursuant to trade practices, a run or clearance once enjoyed by a theatre remains with a theatre, "in a manner of speaking, adheres to the brick and mortar of the theatre." Fox and Randforce contended that in the motion picture industry revenue is generally the principal factor in determining who is to have a run and in determining the matter of clearance.

Justice Botein held that "the defendants marshal an impressive array of facts and consideration in support of their contentions that Fox, in selecting Randforce with its Culver theatre, as the customer to exhibit first run, in the neighborhood, made 'an ordinary decision' in the usual course of business, animated primarily by revenue potentialities of the two theatres."

In deciding for the defendants, court said, "since the skill, integrity and reliability of the competing exhibitors are very important factors in their revenue potentialities, there is justification in the choice by Fox of its customer of long standing in preference to a new and unknown exhibitor." He added that the history of the two theatres before and after July, 1944, indicates that the Culver consistently attracted more patronage and dollar revenue than the Leader.

Leopold Storch, operator of the Kent, Brooklyn, acquired the Leader from Randforce last year. This house had 20th-Fox features but, after the Randforce dropped the house, the Leader owner charged that there was a conspiracy in restraint of trade for the old circuit owner and the film distributor to seek clearances in favor of the Culver theatre. Latter was a competing house of the Leader and was owned by Randforce.

Attorneys for the Leader announced (23) that an appeal would be taken to the Appellate Division of the Supreme Court, and stated that, while the court had decided against the Leader on facts in the anti-trust case, the theatre had been upheld on the point of law which makes it possible for exhibitors to obtain quick trials and quick decisions in N. Y. state courts on similar cases.

Osa Massen on 'B'way'

Hollywood, Oct. 23.

Columbia inked Osa Massen for the top femme role in "Lullaby of Broadway," slated to start next week.

George Sherman is director and Alexis Thurn-Taxis produces.

Schenck Again Heads March of Dimes Drive

Hollywood, Oct. 23.

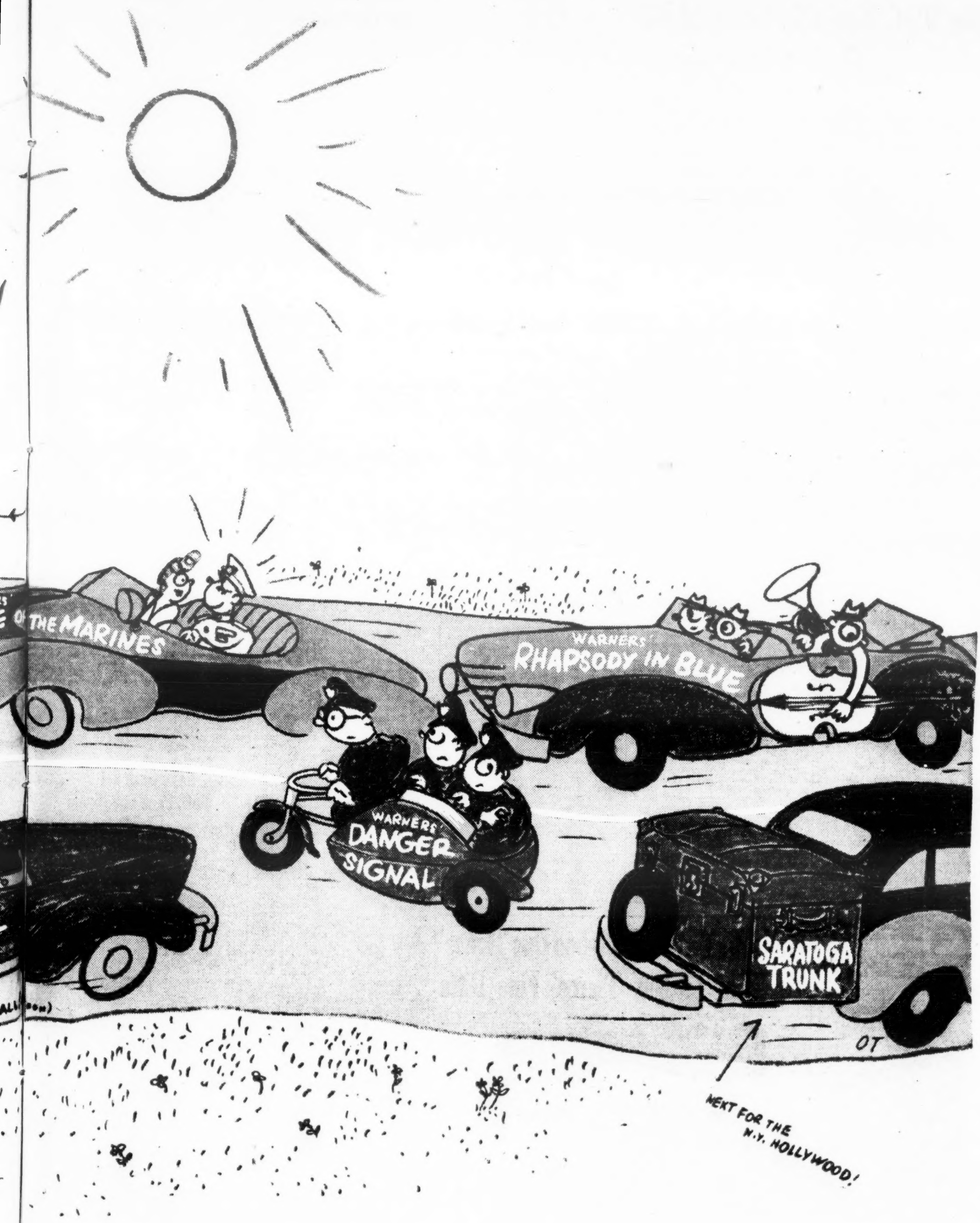
President Truman invited Nicholas M. Schenck, chief of Loew's, Inc., to serve another year as national chairman of the motion picture committee for the March of Dimes campaign.

Loew's will also be represented on the committee by Charles C. Moskowitz, Joseph R. Vogel, Oscar A. Doob, Ernest Emerling and Edward Dowden.

now you see 'em everywhere!

JACK L. WARNER, *Executive Producer*

Have You Sent in Your Victory Loan Pledge?
Let's Finish the Job!



L.A. Plenty Hefty; 'Waldorf' Hotcha $75,500 in 3 Houses, 'House 92d' Big 57½G, 'Kiss' 49G, 'Pierce' 2d 54G

Los Angeles, Oct. 23.

Local first run biz is hefty all along the line this week with three sock new bills and strong holdovers. "Weekend Waldorf" is grabbing a potent $75,500 for the first frame in three houses, and "House 92nd St." is a big $57,500 in three spots, and "Kiss Tell" hefty $49,000 in two.

"Mildred Pierce" in three theatres, second week, is going great $54,000. "Love Letters," on the third, is a smooth $27,500 in two spots. "Southerner" closes third and final week with a nifty $24,000 in four houses.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 55-$1) — "Southerner" (UA) (3d wk). Nice $3,500. Last week, steady $4,400.

Carthay Circle (FWC) (1,518; 50-$1)—"Night With You" (U) and "Strange Confession" (U). Fair $5,500. Last week, "Shady Lady" (U) and "Men in Diary" (U), fair $5,500.

Chinese (Grauman-WC) (2,048; 50-$1)—"House 92nd Street" (20th) and "Divorce" (Mono). Big $15,500. Last week, "State Fair" (20th) and "Mama Loves Papa" (RKO) (2d wk-6 days), slipped to $8,900.

Downtown (WB) (1,800; 50-$1)—"Mildred Pierce" (WB) (2d wk). Steady $22,000. Last week, smash $27,300.

Downtown Music Hall (Blumenfeld) (900; 55-$1.20)—"Southerner" (UA) (3d wk). Neat $12,000. Last week, steady $15,900.

Egyptian (FWC) (1,538; 50-$1)—"Weekend Waldorf" (M-G). Great $20,000. Last week, "Vines Tender Grapes" (M-G) (3d wk-4 days), $4,300.

Four Star (UA-WC) (900; $1)—"Shady Lady" (U) and "Men in Diary" (U). Okay $3,500. Last week, "State Fair" (20th) and "Mama Loves Papa" (RKO), excellent $4,300.

Guild (FWC) (968; 50-$1)—"Night With You" (U) and "Strange Confession" (U). Weak $3,500. Last week, "Shady Lady" (U) and "Men in Diary" (U), dull $4,200.

Hawaii (G&S) (956; 55-$1)—"Southerner" (UA) (3d wk). Steady $5,000. Last week, smooth $5,600.

Hollywood (WB) (2,756; 50-$1)—"Mildred Pierce" (WB) (2d wk). Hefty $16,500. Last week, record $25,200.

Hollywood Music Hall (Blumenfeld) (475; 55-85) — "Southerner" (UA) (3d wk). Okay $3,500. Last week, nifty $4,300.

Loew's State (Loew's-WC) (2,404; 50-$1)—"House 92nd Street" (20th) and "Divorce" (Mono). Socko $30,000. Last week, "State Fair" (20th) and "Mama Loves Papa" (RKO) (2d wk), dropped to $18,200.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Weekend Waldorf" (M-G). Boff $40,000. Last week, "Vines Tender Grapes" (M-G) (3d wk-4 days), $11,400.

Orpheum (D'town) (2,000; 65-85)—"Lady Confesses" (PRC) with Huntz Hall-Bobby Jordan, the Vagabonds, on stage. Okay $22,000. Last week, "Behind City Lights" (Rep), with Sally Rand on stage, stout $26,300.

Pantages (Pan) (2,812; 50-$1)—"Kiss and Tell" (Col) and "Falcon in Frisco" (RKO). Smooth $23,000. Last week, "Wonder Man" (RKO) (3d wk), closed with $13,600.

Paramount (F&M) (3,398; 50-$1)—"Love Letters" (Par) and "Swingin' on Rainbow" (Rep) (3d wk), $18,000. Last week, hefty $25,700.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Love Letters" (Par) (3d wk). Good $11,500. Last week, stout $14,400.

RKO Hillstreet (RKO) (2,890; 50-80)—"Kiss and Tell" (Col) and "Falcon in Frisco" (RKO). Hefty $26,000. Last week, "Wonder Man" (RKO) (3d wk), finaled with $14,200.

Ritz (FWC) (1,370; 50-$1)—"Weekend Waldorf" (M-G). Big $15,500. Last week, "Tender Grapes" (M-G) (3d wk-4 days), $4,200.

United Artists (UA-WC) (2,100; 50-$1)—"Night With You" (U) and "Strange Confession" (U). Slow $9,000. Last week, "Shady Lady" (U) and "Men in Diary" (U), fair $10,200.

Uptown (FWC) (1,790; 50-$1)—"House 92nd Street" (20th) and "Divorce" (Mono). Great $12,000. Last week, "State Fair" (20th) and "Mama Loves Papa" (RKO) (2d wk.), $5,400.

Vogue (FWC) (885; 50-$1)—"Night With You" (U) and "Strange Confession" (U). $4,000. Last week, "Shady Lady" (U) and "Men in Diary" (U), $4,100.

Wilshire (FWC) (2,296; 50-$1)—"State Fair" (20th) and "Mama Loves Papa" (RKO) (2d wk.). Okay $4,500. Last week, okay $6,000.

Wiltern (WB) (2,300; 50-$1)—"Mildred Pierce" (WB) (2d wk.). Husky $15,500. Last week, record $22,800.

Broadway Grosses

Estimated Total Gross
This Week $617,000
(Based on 17 theatres)
Total Gross Same Week
Last Year $522,200
(Based on 15 theatres)

'HOUSE 92D'-VAUDE STURDY 30G, WASH.

Washington, Oct. 23.

"The House On 92d Street" will top Washington's downtown grosses this week, touching $30,000. It may hold over. "Duffy's Tavern" is a lively entry and Loew's Palace is packed with early-morning customers. A reissue of "Northwest Mounted Police" is doing well at the Metropolitan, heading towards $11,000.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"House On 92d Street" (20th) with vaudeville. Sturdy $30,000 and may hold over. Last week, "The Southerner" (Loew), over $24,000.

Columbia (Loew) (1,234; 44-72)—"Highness and Bellboy" (M-G). About $7,500. Last week, "Anchors Aweigh (M-G), $7,400.

Earle (WB) (2,240; 30-90)—"Over 21" (Col). On second week will get $17,500. Last week, $24,200.

Keith's (RKO) (1,800; 44-72)—"Johnny Angel" (RKO). Will get $11,500 on second week. First week a surprise $16,500.

Metropolitan (WB) (1,800; 44-72)—"Northwest Mounted Police" (Par). Headed for lively $11,000. Last week, "It All Came True" (2d wk), wound up with $7,400.

Palace (Loew) (2,778; 44-72)—"Duffy's Tavern" (Par). Customers pouring in; will gross sturdy $24,000. Last week, "State Fair" (20th) (2d week), wound up with $15,000.

'Vines' Tremendous $18,000 in Seattle

Seattle, Oct. 23.

Big local news is return this week of vaudeville to the Palomar, after 3½ months' interlude. Prices revert to 45-80c, with same range as major first runs.

Estimates for This Week

Blue House (H-E) (800; 45-80)—"You Came Along" (Par) (3d wk). Hot from Fifth. Indicated $5,800, good. Last week, 5 days of "Frozen Ghost" (U) and "Jungle Captive" (U) light $3,400.

Fifth Avenue (H-E) (2,349; 45-80)—"Vines Tender Grapes" (M-G) and "Hidden Eye" (M-G). Anticipate tremendous $18,000. Last week, "Came Along" (Par) and "Loves Papa" (RKO), in 2nd stanza, four days, swell $7,700.

Liberty (j-vH) (1,650; 45-80)—"Over 21" (Col) (4th wk) and "Boston Blackie's Rendezvous." Expect okay $6,500 in six days, winding up oke run. Last week, "21" with "Power of Whistler" (Col), nifty $9,000.

Music Box (H-E) (850; 45-80)—"Johnny Angel" (RKO) and "Radio Stars" (RKO) (4th wk). See neat $5,400 after big $6,800 last stanza.

Music Hall (H-E) (2,200; 45-80)—"House on 92nd St." (20th). Indicated great $12,600. Last week, $8,500 for "1st Yank in Tokyo" (RKO) and "Jealousy" (Rep), good.

Orpheum (H-E) (2,600; 45-30)—"Lady on Train" (U) and "River Gang" (U). Indicated swell $13,500. Last week, "Rhapsody" (WB), in 3d wk, 6 days, hot at $9,900.

Palomar (Sterling) (1,350; 45-80)—"Tell It to Star" (Rep) plus stage show, marking return of latter after out nearly 4 months. Anticipate great $10,500. Last week (25-50) wound up successful straight-pix policy with $5,200 for "Cheaters" (Rep) and "Shanghai Cobra" (Mono), fair.

Paramount (H-E) (3,039; 45-80)—"Wonder Man" (RKO) (3d wk) (5 days). Big $8,000 after getting big $13,000 last week.

Roosevelt (Sterling) (800; 45-80)—"Rhapsody in Blue" (WB) (4th wk). Movcover from Orpheum. Sweet $6,000. Last week, "GI Joe" (UA), in 3rd wk, big $5,500.

Winter Garden (Sterling) (800; 25-50)—"Corn Green" (WB) and "Bring on Girls" (Par), 3d run. Expect big $5,600. Last week, 3rd run of "Valley of Decision" (M-G) and "Zombies on Broadway" (RKO), good $4,700.

'Angel' Paces Hub With Neat $37,000

Boston, Oct. 23.

The fleet's in and with it good biz all over town in all film houses as well as legits, niteries and whatnot. Good weekend weather cut into what looked like terrif biz earlier. "Johnny Angel" plus stage show at the RKO is making best showing, close to $37,000, but "House on 92nd Street," day-date at Paramount and Fenway, and "Uncle Harry" at the Memorial, are big, too.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Johnny Angel" (RKO) plus Peggy Ryan, others on stage. $36,600, smacko. Last week, "That Night With You" (U) plus Tony Pastor orch on stage, $35,000.

Fenway (M-P) (1,373; 40-74)—"House on 92nd Street" (20th) and "Capt. Tugboat Annie" (Rep). Big $8,600. Last week, "Pride Marines" (WB) and "Scotland Yard Investigator" (Rep), $7,500.

Memorial (RKO) (2,900; 40-74)—"Uncle Harry" (U) and "Men in Diary" (U). Good $24,000 on first week, tremendous. Last week, "State Fair" (20th) and "Strange Confession" (20th), $25,000, third and final.

Metropolitan (M-P) (4,367; 40-74)—"Duffy's Tavern" (Par) and "Adventures Rusty" (Col). Okay $18,000 after great $31,000 first.

Orpheum (Loew) (2,900; 35-75)—"Vines Have Tender Grapes" (M-G) and "Hidden Eye" (M-G). Steady $28,300. Last week, "Anchors Aweigh" (M-G) (3d wk), $20,000.

Paramount (M-P) (1,700; 40-74)—"House 92nd Street" (20th) and "Capt. Tugboat Annie" (Rep). Off to big start for close to $18,000, capacity. Last week, "Pride Marines" (WB) and "Scotland Yard Investigator" (Rep), $15,000.

State (Loew) (3,200; 35-75)—"Vines Tender Grapes" (M-G) and "Hidden Eye" (M-G). Enormous $17,500 in this locality. Last week, "Anchors Aweigh" (M-G) (3d wk), $11,000.

Translux (Translux) (900; 30-74)—"War of Wildcats" (Mono) and "Body Disappears" (Mono) (reissues). Excellent $4,000 for old bill here. Last week, "Walking Dead" (WB) and "Behind City Lights" (Rep) (reissues), $4,000.

Philly Biz Terrific; Ballyhoo Ups 'House' To Great $35,000, 'Pierce' Fine Ditto

Philadelphia, Oct. 23.

Biz is terrific in Philly with plenty of new product aided by exploitation, particularly for "House on 92nd St." Plenty of wallop is being packed by "Mildred Pierce" and "House." All holdovers and movcovers also reporting smash biz.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Vines" (M-G) (2d wk). Holding up nicely at $14,000. Last week, potent $17,000.

Arcadia (Sablosky) (700; 40-85)—"Rhapsody in Blue" (WB) (2d run). Good $6,300. Last week, fine $6,500 for second run.

Boyd (WB) (2,760; 40-85)—"Mildred Pierce" (WB). Making big splash with sock $35,000, additional gotten $5,500 for one-day stand at Earle Sunday (21). Last week, "Over 21" (Col) wound up 10 days with fairish $21,000.

Earle (WB) (2,760; 50-95)—"Shady Lady" (U) with Hal McIntyre orchestra and Georgia Gibbs on stage. Okay $21,000. Last week, "Dangerous Partners" (M-G) plus Cab Calloway's band snared boff $33,800.

Erlanger (Goldman) (1,890; 40-85)—"Wonder Man" (RKO) (2d wk). Nice pace at $20,500. Opener last week, which unshuttered house, grabbed husky $26,800.

Fox (Fox) (2,250; 40-85)—"House 92nd Street" (20th). Smart exploitation for premiere hypoing this one to great $35,000, ahead of "GI Joe," which now holds house record. Last week, "State Fair" (20th) racked up fine $14,500 for third and final week.

Karlton (Goldman) (1,000; 40-85)—"Junior Miss" (20th) (2d run). Good $6,800. Last week, "Incendiary Blonde" (Par) hit smart $6,500 for second week of second run.

Keith's (Goldman) (2,200; 40-85)—"Hurricane" (FC) and "Arrowsmith" (FC), dual of oldies, fairish $6,600. Last week, "China Sky" (RKO), poor $3,000 for second run.

Mastbaum (WB) (4,692; 40-85)—"Love Letters" (Par) (4th wk). Trim $19,500. Last week, fancy $25,000.

Stanley (WB) (2,760; 40-85)—"Anchors Aweigh" (M-G) (3d wk). Great $20,000. Second trip sweet $24,000.

Stanton (WB) (1,475; 40-85)—"Uncle Harry" (U) (2d wk). Mediocre $8,500. Opener bangup $15,800, second week after boff $14,500 opening.

Capitol (CT) (2,700; 35-62)—"Naughty Nineties" (U) and "Easy to Look At" (U). Fairish $9,500 in repeat session after sock $15,000 opener.

Loew's (CT) (2,800; 35-67)—"Thrill of Romance" (M-G). Holdover with sock $16,500 in first week. Last week, "Corn Is Green" (WB), nice $10,000 in second week.

Princess (CT) (2,300; 35-47)—"Flame of Barbary Coast" (Rep) and "Swinging on a Rainbow" (Rep). Nice $6,500. Last week, "Fighting Guardsman" (Col) and "Gay Senorita" (Col), so-so $5,500 in second week.

'Pierce' Strong in Mpls. at $13,000, 'House 92d' 11G, 'Rhapsody' 2d 9G

Minneapolis, Oct. 23.

There are only two important newcomers currently, "Milred Pierce" and "The House on 92nd Street," and both size up as boxoffice winners. Holdovers are very much in evidence again. It's the fourth loop week for both "Duffy's Tavern" and "Dorian Gray" and the second for "Rhapsody in Blue" and "Johnny Angel," all of which have exhibited outstanding boxoffice strength. Out-of-towners here for the Minnesota-Northwestern "Homecoming" football game last Saturday, drawing a 55,000 capacity crowd, helped swell week-end theatre attendance.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—"Woman in Green" (U) and "Mama Loves Papa" (RKO), dual first-runs. In for five days and reaching for good $2,200. "Flame of West" (Mono) and "Fatal Witness" (Rep) open tomorrow (24). Last week, "Why Girls Leave Home" (PRC) and "Beautiful Cheat" (U), dual first-runs, big $3,000 in six days.

Century (P-S) (1,600; 44-60)—"Johnny Angel" (RKO) (m.o.). Here after big week at State and still going strong. Good $5,200 indicated. Last week, "Lady on Train" (U) (2d wk), mild $4,800, making good $17,400 for loop fortnight, including week at State.

Gopher (P-S) (1,000; 40)—"Bedside Manner" (UA). Mixed opinions regarding this one and fair $3,000 looks about all. Last week, "I Love a Bandleader" (Col) yanked after six bad days, $1,800.

Lyric (P-S) (1,100; 44-60)—"Duffy's Tavern" (Par) (4th wk). Finishing its long and prosperous run in great shape. Climbing to fine $5,000 after hefty $5,500 third week.

Orpheum (P-S) (2,800; 44-60)—"House on 92nd Street" (20th). Effective exploitation, and critics and customers' praise, putting this one on ice. Big $11,000 in sight. Last week, "George White's Scandals" (RKO), fair $8,000.

Radio City (P-S) (4,000; 44-60)—"Rhapsody in Blue" (WB) (2d wk). Continuing at fast pace. First week's takings held down by feature's length, which prevented full week-end turnovers. Flying high toward good $9,000 after terrific $19,000 initial canto.

State (P-S) (2,300; 44-60)—"Mildred Pierce" (WB). A lure for the feminine trade and the turnstiles click merrily. Picture favorably received. Fine $13,000 indicated. Last week, "Johnny Angel" (RKO), big $13,000.

Uptown (Par) (1,100; 40-50)—"Story of G.I. Joe" (UA). First neighborhood showing. Looks like big $4,800. Last week, "Incendiary Blonde" (Par), light $2,500 in five days. House closed for renovation two days.

World (Par-Steffes) (350; 44-80)—"Dorian Gray" (M-G) (4th wk). Running out its long string after delivering at boxoffice in big way. Should finish to $2,000, okay. Last week, good $2,400.

Key City Grosses

Estimated Total Gross
This Week $2,766,100
(Based on 21 cities, 175 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,394,500
(Based on 22 cities, 172 theatres)

'VINES,' DUALED, HEFTY $22,000 IN ST. LOUIS

St. Louis, Oct. 23.

"Our Vines Have Tender Grapes," teamed with "I Love a Bandleader," is capping the heavy gravy with a wow $22,000. "House on 92nd St." and "Woman in Green" also hefty at $21,000. Biz on the upbeat with cooler on tap.

Estimates for This Week"

Loew's (Loew) (3,172; 30-60)—"Vines" (M-G) and "I Love a Bandleader" (Col). Sock $22,000. Last week, "Over 21" (Col) and "Boston Blackie Booked on Suspicion" (Col) (2d wk), $14,500.

Orpheum (Loew) (2,000; 40-60)—"Over 21" (Col) and "Blackie Suspicion" (Col), $6,500. Last week, "Bedside Manner" (UA) and "Delightfully Dangerous" (UA), $8,000.

Ambassador (F&M) (3,300; 50-60)—"State Fair (20th). H.O. will tack on big $14,500 to $18,000 grabbed for initial stanza.

Fox (F&M) (5,000; 50-60)—"House 92nd Street" (20th) and "Woman in Green" (U), $21,000, swell. Last week, "Johnny Angel" (RKO) and "West of Pecos" (RKO), $22,000.

Missouri (F&M) (3,500; 50-60)—"Johnny Angel" (RKO) and "West of Pecos" (RKO), $8,000. Last week, "Rhapsody in Blue" (WB), $8,600.

St. Louis (F&M) (4,000; 40-50)—"Christmas in Connecticut" (WB) and "You Came Along" (Par), $3,500. Last week, "Out of This World" (Par) and "Back to Bataan" (RKO), $5,500.

'Angel' Big $18,000, 'Pierce' 26½G, Denver

Denver, Oct. 23.

"Johnny Angel" with "Radio Stars on Parade" at the Orpheum, and "Mildred Pierce" and "Senorita from the West" at the Denver, are tying for top money in town for single houses, but latter double bill piled up most by day-dating also at Esquire and Webber. "Duffy's Tavern" stays a fourth week at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Rhapsody in Blue" (WB), after week at each Denver, Webber, Esquire. Big $10,000. Last week, "Guest Wife" (20th) and "Crime Doctor's Warning" (Col) (m.o.), good $7,000.

Denham (Cockrill) (1,750; 35-70)—"Duffy's Tavern" (Par) (3d wk). Nice $13,000 and staying. Last week, big $15,500.

Denver (Fox) (2,525; 35-74)—"Mildred Pierce" (WB) and "Senorita from the West" (U), day-date with Webber, Esquire. Big $18,000. Last week, "Rhapsody in Blue" (WB), same as Webber, Esquire, big $17,000.

Esquire (Fox) (742; 35-74)—"Mildred Pierce" (WB) and "Senorita from the West" (U), day-date with Denver, Webber. Nice $4,000. Last week, "Rhapsody in Blue" (WB), same as Denver, Webber, big $4,500.

Orpheum (RKO) (2,600; 35-74)—"Johnny Angel" (RKO) and "Radio Stars on Parade" (RKO). Big $18,000. Last week, "Anchors Aweigh" (M-G) (2d wk) and "Hidden Eye" (M-G), good $13,000.

Paramount (Fox) (2,200; 35-74)—"Mr. Deeds Goes to Town" (FC) and "Pennies from Heaven" (FC) (reissues). Fine $10,000. Last week, "First Yank Into Tokyo" (RKO) and "Blonde from Brooklyn" (Col), good $9,000.

Rialto (Fox) (878; 35-74)—"Guest Wife" (20th) and "Crime Doctor's Warning" (Col), after week each at Denver, Webber, Esquire, Aladdin. Nice $4,500. Last week, "State Fair" (20th) and "Shanghai Cobra" (Mono) (m.o.), big $5,000.

Webber (Fox) (750; 35-74)—"Mildred Pierce" (WB) and "Senorita from the West" (U), day-date with Denver, Esquire. Good $4,500. Last week, "Rhapsody in Blue" (WB), same as Denver, Esquire, poor $2,500.

'Romance' H.O., Sock $16,500 in Montreal

Montreal, Oct. 23.

"Thrill of a Romance" is the h.o. this week with "Naughty Nineties" closing after fair showing in second week.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Son of Lassie" (M-G). Nice $10,000 in

'Eddie'-Kaye Orch Set Buff. Pace at $25,000

Buffalo, Oct. 23.

Buffalo film biz is holding up strongly this week, "Captain Eddie" and Sammy Kaye's orch on stage pacing the town.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Captain Eddie" (20th) and Sammy Kaye orch on stage. Rousing $25,000. Last week, "Duffy's Tavern" (Par) (2d wk), topped nifty $13,000.

Great Lakes (Shea) (3,000; 40-70)—"State Fair" (20th). Bright $19,000. Last week, "Rhapsody in Blue" (WB) (2d wk), neat $13,000.

Hipp (Shea) (2,100; 40-70)—"Duffy's Tavern" (Par) (m.o.; 3d wk). Satisfactory $8,000. Last week, "Abbott & Costello in Hollywood" (M-G). Good $9,500.

Lafayette (Basil) (3,300; 40-70)—"Kiss and Tell" (Col) (2d wk), and "Adventures of Rusty" (Col). Dandy $13,500 and holding. Last week, "Kiss and Tell" (Col) and "Blackie's Rendezvous" (Col), lofty $22,000.

20th Century (20th Cent., Inc.) (3,000; 40-70)—"Spanish Main" (RKO) and "Muggs Rides Again" (Mono) (2d wk). Sturdy $12,000. Last week, sock $23,000.

Chi Biz Healthy; 'House 92d' Strong Opener at 27G, 'Vines' Sweet $30,000

Chicago, Oct. 23.

Grosses are holding up to a healthy level all over due to perfect showgoing weather and strong attractions, and receipts will further be hypoed before the end of the week by the addition of "State Fair," which opens at the Roosevelt tomorrow (24), and "Rhapsody in Blue," which succeeds "Love Letters" at the State-Lake on Thurs. (25).

"House On 92d Street" opened strong at the Garrick with sock $27,000 in sight, and two Warner reissues, "Born for Trouble" and "It All Came True," are drawing at the Grand for fine $12,000. "Our Vines Have Tender Grapes," another fresh entry, is headed for brilliant $30,000 at the United Artists.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Capt. Eddie" (20th) (2d wk). Neat $10,000. Last week, $14,000.

Chicago (B&K) (3,900; 55-95)—"Dolly Sisters" (20th) (3d wk) and stage show headed by Jack Owens. Sturdy $55,000. Last week, big $63,000.

Garrick (B&K) (900; 55-95)—"House on 92d Street" (20th). Sock $20,000. Last week, "Abbott-Costello in Hollywood" (M-G) and "Hidden Eye" (M-G) (3d wk). Nice $10,000.

Grand (RKO) (1,150; 55-95)—"Born for Trouble" (WB) and "It All Came True" (WB) (reissues). Fine $12,000. Last week, "East Side of Heaven" (U) and "Imitation of Life" (U) (reissues) (5 days, 4th wk in Loop) and "Born for Trouble" (WB) and "It All Came True" (WB) (reissues) (2 days), pert $9,500.

Oriental (Iroquois) (3,240; 55-95)—"Guest Wife" (UA) and Jimmy Dorsey orch on stage, (2d wk). Healthy $42,000. Last week, strong $50,000.

Palace (RKO) (2,500; 55-95)—"Lady On a Train" (U) and "Mama Loves Papa" (RKO). Sharp $23,000. Last week "Uncle Harry" (U) and "Easy to Look At" (U) 5 days, 2d wk, and "Lady On Train" (U) and "Mama Loves Papa" (RKO) 2 days, stong $23,500.

Roosevelt (B&K) (1,500; 55-95)—"Pride of Marines" (WB) closing 5 days of 3d wk today (23), and "State Fair" (20th) opening today. Rousing $25,000. Last week, pleasant $16,000.

State-Lake (B&K) (2,700; 55-95)—"Love Letters" (Par) closing 6 days of 5th wk Wed. (24), and "Rhapsody in Blue" (WB) opening Thurs. (25) 1 day. Great $30,000. Last week, "Love Letters" (Par) (4th wk). Bright $25,000.

United Artists (B&K) (1,700; 55-95)—"Vines" (M-G). Brilliant $30,000. Last week, "Anchors Aweigh" (M-G) (5th wk), fancy $19,000.

Woods (Essaness) (1,200; 55-95)—"Johnny Angel" (RKO) (4th wk). Trim $18,000. Last week, smart $19,000.

Cincy Steady; 'Tavern' Socko $22,000, 'Pierce' 17G, 'Southerner' 10½G

Cincinnati, Oct. 23.

Every downtown house is reflecting autumn splendor, three of them, with firstruns, the brightest. "Duffy's Tavern" socko and "Mildred Pierce" plenty stout, with "Southerner" exceeding expectations.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Mildred Pierce" (WB). Strong $17,000. Last week, "Spanish Main" (RKO), terrif $22,000.

Capitol (RKO) (2,000; 44-70)—"Southerner" (UA). Surprising with a swell $10,500. Last week, "Rhapsody in Blue" (WB) (3d wk), lively $7,500.

Grand (RKO) (1,430; 44-70)—"Spanish Main" (RKO) (m.o.). Pleasing $7,500. Last week, "Kiss and Tell" (Col) (2d run), smacko $9,500.

Keith's (United) (1,500; 44-70)—"Rhapsody in Blue" (WB). Switched for fourth downtown chorus. All right $5,500. Last week, "Men in Diary" (U) and "Caribbean Mystery" (20th), so-so $5,000.

Lyric (RKO) (1,400; 44-70)—"House on 92nd St." (20th) (m.o.). Okay $6,000. Same last week for fourth front-line sesh of "State Fair" (20th).

Palace (RKO) (2,600; 44-70)—"Duffy's Tavern" (Par). Socko $22,000. Last week, "House on 92nd St." (20th), great $16,500.

Shubert (RKO) (2,100; 44-70)—"Kiss and Tell" (Col). Third stanza on main stem. Sweet $5,500. Last week, "Highness Bellboy" (M-G) (2d run), $5,000, no complaint.

'House 92d' Nifty 19G, 'Angel'-Vaude 18G, Balto

Baltimore, Oct. 23.

New entries, after fairly consistent run of h.o.s, clicking steadily here with good action reported for "The House On 92nd Street," at Loew's Century, and "Johnny Angel," at the combo Hipp. Nice going also for "Love Letters" at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"House On 92nd St." (20th). Strong response figured at $19,000. Last week, "Abbott & Costello in Hollywood" (M-G), fairish $13,700.

Hippodrome (Rappaport) (2,240; 25-74)—"Johnny Angel" (Col) plus vaude. Nice $18,000. Last week, second of "Kiss and Tell" (Col), held well at $13,200.

Keith's (Schanberger) (2,460; 20-60)—"Duffy's Tavern" (Par). Opens tomorrow (Wed). "That Night With You" (U) preceded and all right at $12,200.

Mayfair (Hicks) (980; 25-55)—"Men in Her Diary" (Par). Average $3,500. Last week, "Paris Underground" (UA) in similar slot at $3,300.

New (Mechanic) (1,680; 20-60)—"State Fair" (20th) (4th wk). Wound up with consistent $5,200 after somewhat better previous round to $6,100. House closed for extensive rebuilding.

Stanley (WB) (3,280; 25-65)—"Love Letters" (Par). Attracting okay trade at $17,000. Last week, third of "Rhapsody in Blue" (WB), steady at $12,400.

Valencia (Loew's-UA) (1,840; 20-60)—"Abbott & Costello in Hollywood" (M-G) (m.o.). Drawing slightly better than average $5,000. Last week, "Captain Kidd" (UA) in m.o. was just fair at $4,200.

K.C. on the Upbeat; 'Duffy' Leads, $20,000

Kansas City, Oct. 23.

Grosses at the deluxers here are on the upbeat, with perfect fall weather helping to lengthen lines at the wickets. The pacer is "Duffy's Tavern," which is socko at the Newman after the biggest opening there since "Going My Way." "The House on 92nd Street," day-date at the Esquire, Uptown and Fairway, looks big.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"House on 92nd Street" (20th). Tall $16,000. Last week, "Lady on Train" (U), lively $12,000 but below expectations.

Midland (Loew's) (3,500; 45-65)—"Southerner" (UA) and "Naughty Marietta" (M-G) (reissue). Robust $16,000. Last week, "Vines Have Tender Grapes" (M-G) and "Hidden Eye" (M-G), rugged $18,000, over hopes.

Newman (Paramount) (1,900; 46-65)—"Duffy's Tavern" (Par). Socko $20,000. Last week, "Pride of Marines" (WB) (2d wk), mild $7,500.

Orpheum (RKO) (1,500; 46-65)—"Spanish Main" (RKO) and "Radio Stars on Parade" (RKO). Lusty $14,000. Last week, "Christmas in Conn." (WB) and "Falcon in San Francisco" (RKO) (2d wk), neat $12,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Road to Alcatraz" (Rep) and "Gangs of Waterfront" (Rep) plus vaude. Trim $10,500. Last week, "On Stage, Everybody" (U) and "Out of Night" (PRC) with stage show, about same.

'Pierce' Fine $9,500, 'Tavern' 16G, L'ville

Louisville, Oct. 23.

New product, "Mildred Pierce" at the Mary Anderson and "Duffy's Tavern" at the Rialto, are pacing the town for swell takes. H.o. of "Highness and Bellboy" at Loew's State is having a healthy second week, while "Judge Captive" and "Frozen Ghost" at the Strand are shaping as a sturdy b.o. combo.

Opening of fall race meet at Churchill Downs Saturday (20) will put shekels in circulation, but not expected to have any appreciable effect on downtown b.o.'s.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,100; 40-60)—"Captain Eddie" (20th) and "Radio Stars on Parade" (RKO) (m.o.). On second downtown session, likely $3,300. Last week, "Wonder Man" (RKO) and "West of Pecos" (RKO) (m.o.) medium $3,700.

Kentucky (Switow) (1,200; 30-40)—"East Side of Heaven" (U) and "Imitation of Life" (U) (reissues), split with "Wilson" (20th) and "Main St. After Dark" (M-G). Average $1,300. Last week, "Dillinger" (Mono) and "Where Go From Here" (20th), solid $1,900.

Loew's State (Loew's) (3,300; 40-60)—"Highness & Bellboy" (M-G) and "Dangerous Partners" (M-G) (2d wk). H.o. picked up momentum to snappy $13,000. Last week, wham $20,000.

Mary Anderson (People's) (1,000; 40-60) — "Mildred Pierce" (WB). Swell $9,500. Last week, "Rhapsody in Blue" (WB) (4th wk), brisk $5,000.

National (Standard) (2,400; 50-75)—"Sunset in El Dorado" (Rep) and "Cowboy Jamboree," stager, with Tex Ritter, others. Big following locally for this type of show, and paying off nicely. Aiming for stout $13,500. Last week, "Charlie Chan Silver Claw" (Mono) and Erskine Hawkins orch on stage, medium $12,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Duffy's Tavern" (Par) and "Scotland Yard Investigator" (Rep). Result from this combo will be up there with some of the best previous weeks. Flock of names in the cast is bringing in the customers. Shooting for big $16,000. Last week, "Captain Eddie" (20th) and "Radio Stars on Parade" (RKO), modest $11,000, and m.o.

Strand (Fourth Avenue) (1,400; 40-60)—"Jungle Captive" (U) and "Frozen Ghost" (U). Steady $5,000. Last week, "Love, Honor" (Rep) and "Fatal Witness" (Rep) (5 days), light $2,500.

Pitt Big; 'Joe' Tops at $16,000

Pittsburgh, Oct. 23.

Big football weekend, via Pitt-Notre Dame game, flooded the Golden Triangle with out-of-towners, and a lot of their extra dough went to the theatres. Results very pleasant generally. Session's smasheroo is "Story of G.I. Joe," going great guns at Harris and sticking, with "Anchors Aweigh" still in big coin in fourth week moveover to the Ritz. "Duffy's Tavern," only other new picture in first-run sector, doing nifty biz. "Wonder Man" beginning to slip at Fulton but should get another week anyway.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Wonder Man" (RKO) (3d wk). Drooping a little but snagged a good breather over the weekend, which should be enough to insure at least $8,500 and another stanza. Last week, second, "Man" got better than $11,000.

Harris (Harris) (2,200; 40-65)—"Story of G.I. Joe" (UA). Getting terrific play. Had swell buildup to begin with and rave notices are merely adding to the gravy. Won't be more than a few dollars under $16,000, which is super here. Last week, third of "State Fair" (20th), in 4 days, okay $6,500.

Penn (Loew's-UA) (3,300; 40-65)—"Rhapsody in Blue" (WB) (2d wk). Just getting by on the h.o., and won't do more than $21,000, not too good for such a supposedly important picture. Hardly rated second week, in fact. Last week was around $25,000.

Ritz (WB) (800; 40-65)—"Anchors Aweigh" (M-G) (m.o.). Smash musical in fourth week downtown but still going strong on mounting word-of-mouth. Around $3,300 in sight here, okay for this small-seater. Last week, "Along Came Jones" (RKO), second week m.o., not bad at $3,700.

Senator (Harris) (1,750; 40-65)—"State Fair" (20th) (m.o.). Lot of moola left for this swell entertainment. Apparently 18 days at Harris previously didn't begin to drain it completely, for $4,500 here is good. Last week, reissue of "Mounted Police" (Par) in 4 days of 2d wk., $2,200.

Stanley (WB) (3,800; 40-65)—"Duffy's Tavern" (Par). Radio show has its following and, of course, galaxy of stars in cast isn't hurting. Should hit big $27,000, better than house has done in several weeks. Last week, "Highness and Bellboy" (M-G) for $17,000.

Warner (WB) (2,000; 40-65)—"Highness and Bellboy" (M-G) (m.o). Too many heavyweights against this lightweight, and won't do more than $9,000, only about average for m.o. here. Last week, third of "Anchors Aweigh" (M-G), in big money at $12,000.

B'way Slips But Biz Still Hefty With All H.O.s; 'Waldorf' Wham $125,000 in 3d, 'House 92d' Sock 84G

Lack of holiday business, which accounted for the exceptionally high grosses of the preceding week (Columbus Day), shows this week's Broadway total take to be on the downward trend for most houses. Lack of midweek business, plus warm weather and the free attraction of fighting ships in the Hudson undoubtedly hurt matinee business around town, especially over the weekend. However, this influx of visitors was a boon for a few houses, which reported heavier night crowds.

Since the holiday total was reported to be up 25%, the 10% to 20% drop of this stanza is still way above normal expectations. To sum up, the mornings and matinees were off, generally speaking, but the night business shot b.o.'s way up above holdover figures in most instances.

Outstanding among the holdovers were four from the same company, UA—"Guest Wife" at the Criterion, "G. I. Joe" at Globe, "Paris Underground," Gotham and "Blithe Spirit," Winter Garden.

Music Hall led the parade with the most consistent business as compared with the previous week. The third week reached $125,000, slightly over the opening frame and formidable when compared to the holiday's top of $130,000. "Weekend at the Waldorf" thus holds indefinitely.

"Duffy's Tavern" is making practically a permanent home at the Paramount, sharing honors with the Andrews Sisters, Tim Herbert and Vic Schoen's orchestra on stage. Solid $60,000 reported for the seventh week.

Another long resident of the street continues for a fifth week—"House on 92nd St." (20th), at the Roxy, with the Copacabana Revue on stage. Very fine $84,000 reported from the house on 50th St. The Capitol has a new pic coming in tomorrow, "Kiss and Tell" (Col). The Palace also has a new one, "Yank Into Tokyo," but the big news was the unusual number of holdovers noted this week.

Estimates for This Week

Ambassador (Siritzky) (1,250; 65-$1.20)—"Marco Polo" (FC) (2d week) (reissue). Still doing very well and will get over $11,000. May hold third. Last week, fine $15,000.

Astor (City Inv.) (1,300; 70-$1.40)—"Wonder Man" (RKO) (20th wk). About the same as last week, $22,000, remarkably good for length of run. Will pull out Oct. 31 as "Spellbound" (UA) opens following day.

Capitol (Loew's) (4,820; 60-$1.10)—"Highness and Bellboy" (M-G), Gene Krupa Orch, Senor Wences and Wesson Bros. on stage. Ends 3d week tonight (Wed.). Estimated $62,000. Last week, with holiday gross, hit $74,000. New pic, "Kiss and Tell" (Col), starts Thurs. with Henny Youngman, Les Brown and orch and Gaudsmith Bros. on stage.

Criterion (Loew's) (1,700; 60-$1.25)—"Guest Wife" (UA). Ended first week with stout $22,000. Holds indef. Last week "Shady Lady," (U) did oke one week for $20,000.

Globe (Brandt) (1,416; 70-$1.50)—"G.I. Joe" (UA) (3rd wk). Nice $19,000. Last week's gross slipped from estimated $25,000 but reached $22,000. Continues.

Gotham (Brandt) (900; 60-$1.20)—"Paris Underground" (UA) (1st wk). Opened Friday (19) and clicked for $10,000 in four days. Should do $15,000 for full week. Holds. Last week, final of "G.I. Joe (UA), poor $6,500 at reserved seat advanced scale.

Hollywood (WB) (1,499; 65-$1.10)—"Rhapsody in Blue" (WB) (18th wk). Good $16,000 for 17th week ending last night (Tues.) and holds another month anyway. Last week, with holiday, strong $18,500.

Palace (RKO) (1,700; 60-$1.20)—"George White's Scandals" (RKO) (2d wk). Final week for musical took a drop to $20,000 with matinees away off. Final two-week stanza for this one. Last week, opening, hefty $28,000. Opening today (24) "Yank Into Tokyo" (RKO) for 13 days, then "Spanish Main" (RKO) starts Nov. 6.

Paramount (Par) (3,664; 70-$1.20)—"Duffy's Tavern" (Par) (8th wk). Should get $60,000, very big for this length of run. Andrews Sisters, Tim Herbert, Vic Schoen orch, continue as stage show. Last week $70,000. No end announced for layout.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"Weekend at Waldorf" (M-G) and stage show, (3rd wk). Despite fleet's attraction, claiming terrific $125,000, greater than first wk. Last wk, $130,000 with holiday. Indef. stay.

Rialto (Mayer) (594; 35-85)—"Strange Holiday" (Elite). Will get very satisfactory $9,000 for one week ending Friday (26). Last wk, "River Gang" (U) acceptable $7,000 for second week. In Fri. will be "Pursuit to Algiers" because of prior commitment.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Love Letters" (Par) (9th wk). Slick $38,000 with help from increased night crowds flooding Broadway. Last week sweet $40,000.

Roxy (20th) (5,886; 65- $1.10)—"House on 92nd St." (20th) plus Copacabana Revue on stage (5th wk). Still drawing 'em with socko $84,000. Fourth week soaring $105,000. Holds for fifth and final week, then "And There Were None" (20th) with Nicholas Bros., Dave Apollon and Jay Jostyn on stage.

State (Loew's) (3,450; 43-$1.10)—"Incendiary Blonde" (Par) (2nd run) with Phil Brito, Dorothy Donegan and Johnny Morgan on stage. Off somewhat to $27,000, but still all right. Last week (2nd final) "Anchors Aweigh" (M-G) with Willie Howard, Mildred Bailey and Prof. Alberti, roaring $34,000. Next pic, "Over 21" (Col).

Strand (WB) (2,756; 75-$1.20)—"Mildred Pierce" (WB) and Russ Morgan orch plus Three Stooges (4th wk). Should go one more week and gather $50,000 for this week. Very neat after soaring $60,000 last week. "Confidential Agent" (WB), with Vaughn Monroe orch on stage, starts Nov. 2.

Victoria (Maurer) (720; 70-$1.20)—"It All Came True" (WB) (reissue). Opened 19th and should hit $13,000. Holds indef. Last week, 3rd of "Fall of Berlin" (Artkino), wound up with fair $9,000.

Winter Garden (UA) (1,312; 60-$1.50)—"Blithe Spirit" (UA) (3rd wk). Too many customers over watching the battleships as "Spirit" took drop to $29,000. Will go four and possibly five weeks. Last week reputed $34,000.

'Blessed'-Basie Orch Roaring $18,000

Omaha, Oct. 23.

Count Basie and his band-revue, plus "Twice Blessed," mowing them down at the Orpheum to the tune of $18,000 or thereabouts. Rest of the town not so hot, with "Captain Eddie" a disappointment at the Paramount, where it will be lucky to gross a light $8,000. "Uncle Harry," at the Omaha, surprised everybody with a big $9,500.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-70)—"Twice Blessed" (M-G) and Count Basie band-revue. Roaring $18,000. Last week, at 16-60, "Junior Miss" (20th) and "Caribbean Mystery" (20th), fine $11,800.

Paramount (Tristates) (3,000; 16-60)—"Captain Eddie" (20th). Weak $8,000. Last week, "Pride of Marines" (WB), not so hot $8,700.

Omaha (Tristates) (2,000; 16-20)—"Uncle Harry" (U) and "Boston Blackie Rendezvous" (Col). Surprisingly big $9,500. Last week, "Highness and Bellboy" (M-G) (m.o.) and "Adventures of Rusty" (Col), satisfactory $8,500.

Brandeis (RKO) (1,500; 16-60)—"Spanish Main" (RKO) plus "Radio Stars on Parade" (RKO) (2d wk). Healthy $7,200.

State (Goldberg) (865; 15-50)—"State Fair" (20th) (3rd run) and "Come Out Fighting" (Mono) (1st run). Nice $3,200 for six days. Last week, "Incendiary Blonde" (Par) (3rd run), good $2,300 for six days.

'House 92d' Strong $31,000, Detroit; 'City Lights'-Barnet Orch Big $22,000

Detroit, Oct. 23.

Fox and Downtown lead lists this week, former having much-publicized "House on 92nd St." latter "Behind City Lights," with Charlie Barnet orch on stage. "House" got fine critical support. General business good in all houses with "Wonder Man" holding steady in sixth week.

Estimates for This Week

Michigan (United Detroit) (4,000; 60-85)—"Hold Blonde" (Par) and "Flame of West" (Mono.). Moderate $21,000. Last week, "Pride of Marines" (WB) and "Sensation Hunters" (PRC), satisfactory $26,000.

United Artists (United Detroit) (3,000; 60-85)—"Highness and Bellboy" (M-G) and "Hidden Eye" (M-G) (3d wk). Modest $12,000, after good second wk, $15,000.

Palms-State (United Detroit) (3,000; 60-85)—"Vines Tender Grapes" (M-G) and "Vampire's Ghost" (Rep). Solid $22,000. Last week, "Abbott-Costello in Hollywood" (M-G) and "Silver Fleet" (PRC), mild $13,000.

Broadway-Capitol (United Detroit) (2,800; 60-85)—"Pride of Marines" (WB) and "Sensation Hunters" (PRC), moved over from Michigan for fine $15,000. Last week, "Blood on Sun" (UA) and "Phantom 42nd St." (Mono.), okay $12,000.

Madison (United Detroit) (1,800; 45-55)—"Endearing Young Charms" (RKO) and "Salome, Where Danced" (U). Nice $5,400. Last week, "Valley of Decision" (M-G) and "Royal Scandal" (20th), good $5,200.

Adams (Balaban) (1,700; 60-85)—"Wonder Man" (RKO) (6th wk). Holding steady at about $14,000. Last week, stout $13,000.

Downtown (Balaban) (2,800; 60-90)—"Behind City Lights" (M-G), with Charlie Barnet orch., Gil Maison, Walt Green, The Glenns on stage. Solid $22,000. Last week, "Fatal Witness," and Peggy Ryan, Mills Bros., Henny Youngman on stage. Wow $25,000.

Fox (Fox-Michigan) (5,000; 60-85)—"House on 92nd St." (20th) and "Gay Senorita" (Col), Dr. I. Q. on stage one night. Sock $31,000. Last week, "Lady on Train" (U) and "Crimson Canary" (U), $27,000.

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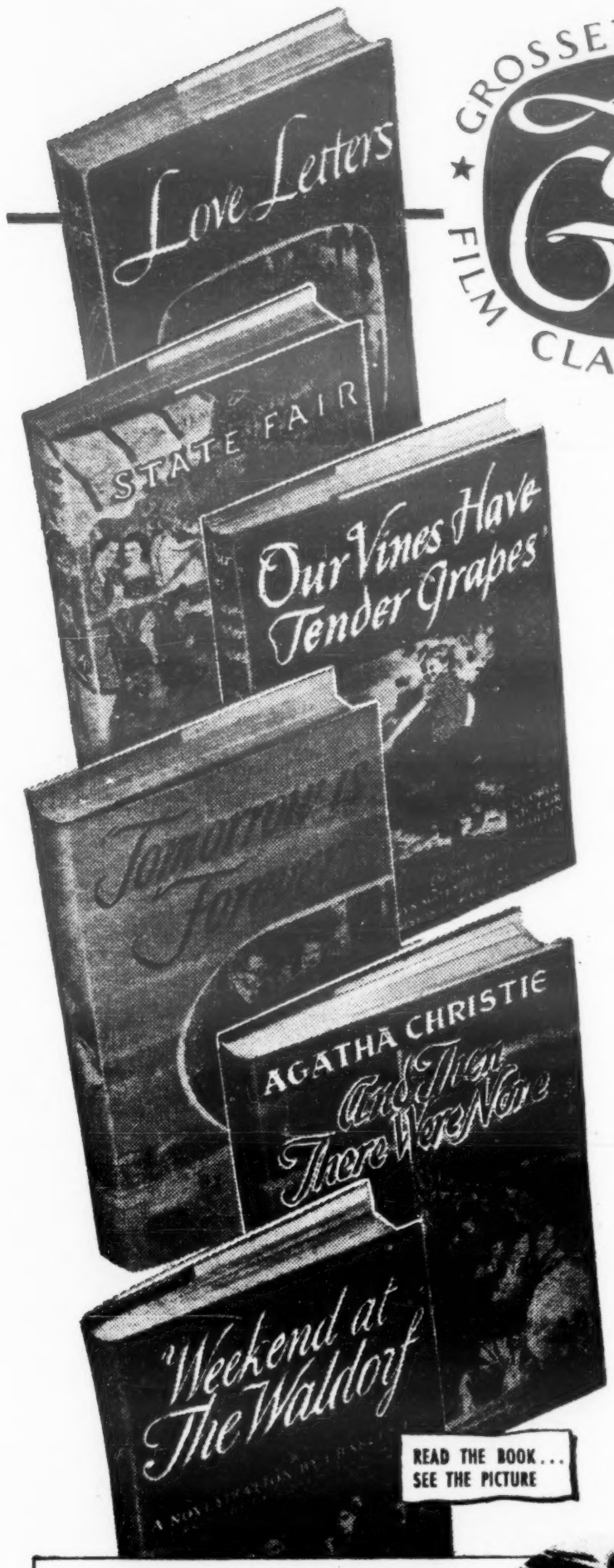

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Novelized by CHARLES LEE. A fast-paced and hilarious weekend at the Waldorf with the most charming people you've ever met. The M-G-M picture stars *Ginger Rogers, Walter Pidgeon, Lana Turner* and *Van Johnson*.

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By AGATHA CHRISTIE. Terrific suspense as an assorted group of "criminals", all beyond punishment by law, find themselves on an isolated island by invitation of a host they do not know. Directed by *Rene Clair*, the *20th Century-Fox* picture stars *Barry Fitzgerald, Walter Huston* and *Louis Hayward*.

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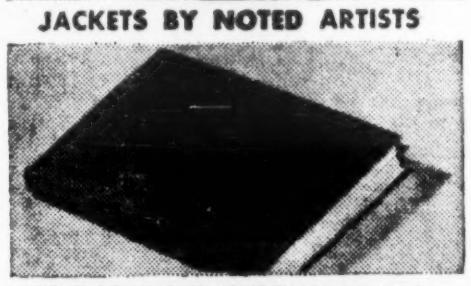
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Music's Int'l Charm

Paris, Oct. 23.

Fact that music is the international language was amply demonstrated here last week, when the American Embassy threw a party to French drama critics, with the GI-USO combined cast of "Time of Your Life" present.

Whole affair was headed for a bust, due to GI limited knowledge of French and Gallic inability to solve Yank humor, when suddenly five GIs suddenly broke into Negro spirituals. Then they switched to title song of "Oklahoma!," and to GI astonishment, the Frenchmen joined in. Party was a roaring success thereafter, with group going from one song to another, getting high on jazz. Celeste Holm's belated appearance, to join in, just clinched it. She was one of the leads in the original Broadway company of "Oklahoma!".

'Blithe Spirit' to End Nearly 5 Years Of London Run in Nov.; 'Adano' Folding

London, Oct. 15.

After nearly five years run, Noel Coward's "Blithe Spirit" will fold at Duchess theatre next month. This constitutes biggest run of any straight show in London's West End.

"Spirit" will be replaced by new revue produced by Edmar Productions, lessees of house, owned by Glover Trust, Ltd., which also recently acquired the Duke of York's theatre and is still on the lookout for more theatres. Show, titled "What's in a Name," has been written by Nina Warner Hook and Reggie Purdell, with songs by Eddie Horan, Arthur Young, Ian Grant and Michael Carr.

Cast is headed by Marianne Davis (American) and director of theatre, Marie Marion (Clifford &), also American; Avril Angers, Leigh Stafford (American), Joe Laurie (not the ex-Yank vaude) and Terence Delaney. Show opens at Sheffield Oct. 22, with four more weeks in provinces to follow, after which it comes to the Duchess.

"Bell for Adano," despite lavish notices by most of the press, is due to fold Oct. 27 (same date for fold of N. Y. Company). It will have run just over five weeks. Producers H. M. Tennent, Ltd., will replace with Sir Arthur Pinero's "Dandy Dick," starring Sydney Howard. This is first West End revival in 45 years for "Dick."

With Alfred Esdaile having acquired the Garrick theatre from A. E. Abrahams, looks like Linnit & Dunfee will have to look for another house to transfer "Madame Louise," which is one of the biggest hits this firm has had at this house in years. Esdaile wants the house for continuous revue, a la Phyllis Dixey, and intends to move in before end of year. Likely L. & D. will take "Louise" to the Vaudeville, where their "No Medals" is now in its second year.

QUEENSBERRY SERVICE CLUB INTO 4TH YEAR

London, Oct. 16.

Queensberry All-Service club, the old London Casino, where Clifford Fischer used to stage his mammoth leg shows, starts its fourth year shortly. Club was founded by the Marquess of Queensberry in 1942, and has spent, annually, around $180,000, which includes annual rental of $60,000 and dance bands costing nearly $20,000.

Non-profit making, and without distinction as to color or creed, it has catered to over 4,000,000 of His Majesty's and Allied Fighting Services; used over 900 dance bands, with personnel of 12,000 men; 312 stage bands; 5,850 artists, and has made over 2,500 broadcasts, which have been relayed to the forces all over the world. To support the club, boxing matches are promoted once monthly. These already number 56, with fighters having been paid $240,000 for their services. Club has raised close to $800,000 in war charities.

WB's Greek Manager In N.Y. for Product

Victor Michaelides, manager for Warner Bros. in Greece, is in New York to select product to take back to Athens for reopened Greek theatres when restrictions are lifted. Other plans for distribution throughout nothern Greece and to some surrounding islands, and the type of picture to be offered to Greek exhibitors, once they are permitted to book American pictures will require several weeks at the home office.

It is not planned for the Athens branch to service accounts other than Greek.

Cafe de Paris, London, Not Anxious to Reopen

London, Oct. 16.

Understoood that Fausto Stocco, lessee of Cafe de Paris, which is still controlled by Nuffield Trust for soldiers' entertainment, is not anxious to obtain possession just yet.

One reason is the spot has always been recognized as a high-class rendezvous and under present food regulations the most it could charge for dinner is around $2.50, which would include cover and music charges. This would mean small profit. Another is the present difficulty in importing American talent, always one of the big attractions at this top nitery.

25 Moscow Legit Preems in 2 Mos.

Washington, Oct. 23.

Moscow is swinging into the postwar theatrical season, with no less than 25 premieres slated for the next two months, the Soviet Embassy here reports. Four new theatres will be opened before the season's end.

Moscow Art Theatre has already opened with "Tsar Fedor Ivanovich," which has played there almost every season since 1898 and which was performed in this country by the company in 1923. The Bolshoi Theatre of Opera and Ballet is slated to reopen shortly with a new "Cinderella" ballet, with music by Prokofieff.

Lillian Hellman's "Watch on the Rhine" and "Little Foxes" are still running, and Somerset Maugham's "Penelope" and "The Circle" are due for the winter season.

Interesting angle in the Moscow season is the emphasis on plays dealing with former Czars and warriors of Russia, indicating the strong swing back to nationalism, which has been going on in the country for the past couple of years. Among the plays are: "Great Monarch," highly laudatory of Ivan the Terrible; Tolstoy's "The Trying Years," also built around Ivan; "The General," dealing with Kutuzov, who beat Napoleon in 1812, and others along this line.

Another group of Russian plays to be offered this season feature the late war and reconstruction.

Comedie Francaise Row Still On Over Control

Paris, Oct. 9.

The Comedie Francaise difficulties took a new turn when a number of "Pensionnaires" resigned like some of the prominent "Societaires," who make up the inner ring. Minister of Fine Arts Capitant has named a committee presided by Andre Obey, head of theatres at the Ministry, to run the theatre until some satisfactory arrangement can be found. Committee is made up of officials, journalists, three actors of the Comedie, Denis d'Ines, Pierre Dux and Jean Meyer; and includes Gaston Baty, Louis Jouvet and Claude Vermorel.

Comedie Francaise is still run on basis of the charter given by Napoleon I in his Moscou decree, which is obsolete. Real trouble comes from complaints that boulevard actors make far more money than members of the Comedie, who are tied up by their contracts, and that as in practically every institution in France at present, members of the company are split into two groups, one claiming that there has not been a sufficient elimination of collaborationists.

Cantinflas Eyes Revue

Mexico City, Oct. 23.

Mario Moreno ("Cantinflas") plans to return to the stage, where he made his start.

Reports are that the comic is to do a full season as star in a revue, said to be the biggest Mexico has seen to date. He is reported anxious to rest from film work.

Royal Command Show Resumes Nov. 5 For First Time Since War

London, Oct. 15.

The Royal Command Performance, annual event abandoned during the war, is being resumed this year. It is in aid of the Variety Artistes Benevolent Fund and takes place at the London Coliseum Nov. 5.

Artists chosen for the occasion are Tommy Trinder, Will Hay, Sid Field, Webster Booth and Anne Ziegler, Douglas Wakefield and company, Maurice Colleano and family (Americans), Wilson, Keppel and Betty (Americans), Jules Adrian and Grace Spero, George Doonan, and Delya. Latter's selection has surprised the trade, as she is a newcomer and has never appeared in the West End, although she has often broadcast.

Also on the bill, probably occupying entire second half of program, are Vic Oliver (American), Jill Manners and Roy Mitchell, The Nine Avalons and Bird's Eye Ballet, with Beryl Kaye. These will appear in scenes from the Coliseum show, "The Night and the Music," in which they are toppers.

BBC has made arrangements to broadcast show for two and half hours, longest British airing of any event. This is first full broadcast since show played at London Palladium in 1936.

Broadcast arrangement has given plenty of trouble to West End show and picture managements, as well as provincial managements, feeling that it will have tremendous effect on the night's takings. Managements were quite prepared to reimburse the VABF not to broadcast. This would have involved them paying $4,000, which is amount the BBC is donating for the privilege.

Choice of program has caused plenty of headaches in the biz, with many artists who have entertained the Forces abroad having fully expected to be included in this show as reward for their efforts.

CARR SETS DISTRIB CO. FOR 4 NORSE COUNTRIES

London, Oct. 16.

Teddy Carr, head of Eagle-Lion Films, just back from five weeks to Denmark, Finland, Sweden, Holland and Norway indicated to "Variety" that he has formed his own releasing organization in four of the countries, but that in Norway he has concluded a tieup with Kommunnenece Films, semi-Government body which controls 95% of the theatres there.

Deal there involves sole distribution of company's product, with eight films already shown there. These include "Way Ahead," "In Which We Serve" and "The Gentle Sex." Substantial remittances are being arranged between the two governments.

Carr also reaveled that Sweden has 2,000 theatres; Holland 381, Norway, 252; Finland, 400, and Denmark, 250.

His company is prepared to release any British pictures there, whether made by Rank's units or not.

Expects to go to Italy and the Balkans before the end of 1945.

Denmark Cafe Maestro To Make Musical Pix

Copenhagen, Oct. 11.

Cafe maestro Hugo Gyldmark is forming a new company, the Victoria Film Co., with a musical revue for the first picture. It will include hit numbers, songs, sketches, dances and original casts from the five biggest Danish revues.

Karl Gerhard, Swedish revue king, may land a star role in the film.

Horne on Mono Int'l Board

Hollywood, Oct. 23.

David D. Horne was elected a member of the board of directors of Monogram International Corp., meanwhile functioning as assistant treasurer.

Other board members are W. Ray Johnston, Norton V. Ritchey, George D. Burrows, Peter D. Friedhoff, N. Witting and William B. Jaffe.

60-Hours' Maximum by Plane Brings All Foreign Film Operators Closer To N. Y.; Gould's UA Coordination

Streamlining of United Artists' foreign sales policies, in furtherance of the plan to keep New York the global film sales center was strengthened by Walter Gould, UA foreign manager, appointing three new foreign territorial managers scheduled to operate out of the home office. This new organizational setup in the foreign department coordinates UA's foreign distribution facilities and indicates, according to Gould, an expansion program beyond their pre-war scale in the world market.

Al Lowe, general manager in South Africa, has been appointed division manager of the Far Eastern, Australasian and South African zone. William M. Levy, recently released from the Army after 29 months as Films Advisor at Allied Force Headquarters on the Continent, will be division manager of Europe and the Near East. Sam Seidelman, the company's Latin-American specialist, was named general manager of Central and South America.

To Tour Field

The three division managers will headquarter in N. Y. and effect closer collaboration between the overseas field staff and the home office foreign executive staff; Tom Mulrooney, assistant foreign manager; Harry Schroeder, foreign sales manager; Emanuel Silverstone, special representative, and Samuel Cohen, foreign publicity director. The new appointees will make trips to their respective territories but maintain N. Y. headquarters and all foreign branches will report directly to the Home Office. No longer will the field offices report to Manila, Shanghai or Bombay, for example, but will cable directly to the division managers in New York.

Other global divisions will be created, UA's foreign chief stated, as rapidly as postwar reconstruction permits. In addition there shall be established "publicity outposts" in various key capitals and several exploitation teams of American experts will go to Latin America to adapt tested promotional techniques used successfully in this country.

"Today, no foreign outpost is more than 60 hours by air from New York, and this will help us achieve maximum operating efficiency," said Gould. "In pre-war days, field men supervised their territories from a centrally located foreign base which meant that for months at a time they were not available for home office consultation and advice. Improved air transportation and elasticity of the foreign executive staff will make possible picture premieres in every corner of the globe simultaneously with their release on Broadway."

16mm. As Well As 35mm.

Still on the theme of expansion UA global head announced two other projects, servicing 16mm. film to foreign branches and the opening of a special service organization in Paris. Remote areas will receive partial service of 16mm. film but no special department will be set up for these pictures. They will be sold by the same salesmen who now peddle the 35mm. features in foreign lands. This is in keeping with his idea of giving the customer merchandise in all sizes.

The proposed service organization in Paris would be apart from the sales organization, and function as a central unit for dubbing, processing, shipping prints, and printing accessories in many languages of Continental Europe and the Near East. UA's producers also could call upon this agency for technical research data, photo layouts or process backgrounds.

To tie this postwar program together Gould, with the respective division managers, will hold a series of international sales meetings. The first is scheduled for Australasia. Depending upon availability of transportation, the UA foreign manager will visit as many offices as possible in a swing over the southern half of the globe. He will leave with Lowe for Sydney in early November. At the same time Levy will fly to Rome and Seidelman to Mexico City.

GI's in South France Now Get Better Newsreels

Nice, Oct. 15.

Complaints from GIs in southern France against newsreels shown them, claiming they were edited down for GI consumption or were old stuff, have brought results. Word is received here that Special Services Motion Picture Division is now making arrangements to ship by air from New York regular weekly issues of current 35 millimeter newsreels. Distrib companies will rotate shipments.

Sufficient prints have been ordered, according to Special Services, to enable at least one newsreel showing per theatre each week. Subject to weather conditions, they say, newsreels should be on Army theatre screens four days after issuance in the U. S.

Arg. Stock Crisis Ups Uruguay Pix

Montevideo, Oct. 15.

It looks as though Uruguay may reap some benefit from the Argentine film crisis, caused by prolongation of U. S. restrictions on the sale of raw stock to Argentina. Unless some sensational change occurs soon in Argentina's political setup, many Argentine stars will be transferring their activities to these more democratic shores.

Uruguayan producers have long hovered on the brink of greater activity, ever since Argentina's persistent "neutrality" policy and war priorities reduced U. S. raw stock shipments for the Buenos Aires studios. Uruguayan capital, which is none too plentiful, however, hesitated at the tecoff, fearing that a sudden change in Argentine policy might leave it holding the bag. Now, since the Argentine crisis seems likely to go on indefinitely, Uruguayan bankrollers are becoming bolder and have started a search for buildings suitable for improvised studios, and an Uruguayan version of the "Three Musketeers" is slated to be the first production.

The list of Argentine talent trekking to Mexico, Cuba, Spain and France is meanwhile growing longer than a government payroll and causing a stir in the local press. Notwithstanding all this, Argentina Sono Film refuses to let plans be stymied by talk of raw stock shortages, and has announced plans for 15 pix to be produced in the next six months, starring Nini Marshall, Zully Moreno and Pedro Lopez Lagar. Plans are also being mulled over for several historical pix, which always run into considerable footage. At the moment it looks doubtful whether these plans will ever get beyond the paper stage.

San Miguel Studios are getting set to release the first Argentine multistellar production. This is titled "The Road to Hell" ("El Camino del Infierno"), directed by Luis Saslavsky and presents Mecha Ortiz, Elsa O'Connor (of the legit "Gaslight" local production), Pedro Lopez Lagar, Amelia Bence, Alberto Bello and Angelina Pagano.

Production snags have held up completion of San Miguel Studios' "colossal" production of "The Prodigal" ("La Prodiga"), starring Evita Duarte. Director Mario Soffici has been making desperate efforts to overcome friction in the cast. There have been several walkouts and trouble of all kinds.

Baires Films has signed up Liselott-Reger-Jacob, German refugee actress, who formerly directed the Independent German Theatre in Buenos Aires. Argentina Sono Film plans screening the "Loves of George Sand" with Zully Moreno in the lead. Meanwhile, the blonde star is completing "Christine," under Francisco Mugica's direction, with Esteban Serrador and Alberto Closas. This studio's "Two Angels and a Sinner" had an unprecedented six-week run at the Arizona theatre.

Pampa Films is putting finishing touches to "Journey Without Return" ("Viaje sin Regreso"), directed by Pierre Chenal, also with a top cast, one of this unit's most ambitious ventures.

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HAVE YOU SENT IN YOUR VICTORY LOAN PLEDGE? LET'S FINISH THE JOB!

Tugend Details Par's Plan to Buy Story Ideas, Then Payroll Writers

Topflight novelists, playwrights and short story writers—and also a few not so well known—will have an opportunity of finishing their creative work while on option to Paramount Pictures, according to a plan advanced in New York by Harry Tugend, executive assistant to Henry Ginsberg, head of all studio production of Par.

Some pre-production and pre-publication deals have been made or will be made by the Paramount story dept., before Tugend returns to the Coast Friday (26). And while this operation may look like and probably is a chance for authors to dip into the trunk and come up with an idea that did not jell for a play or novel, but does have screen possibilities, it is designed for professionals and their agents and no amateurs need apply. Basically this is just the Hollywood sales technique of telling a story to an interested editor or producer or submitting a 10-page outline of a story idea or characterization.

Among the first deals made by Par under this new plan was the optioning of Elmer Rice prior to the completion of his forthcoming play, "Dream Girl." A sliding scale based upon length of the run of the play will determine the final purchase price over and above the advance payment made to Rice.

Another successful story venture was the arrangement made with Capt. Ernest K. Gann for the outline of "Blaze of Noon." This novel since has been accepted.

Another novel that has been subsidized, "The Rake," a period story which James Norman Hall will take a year in the South Pacific to complete. This deal is also valuable from the publisher's viewpoint because he is assured of a carefully worked-out and complete novel which Hall will write on Paramount's salary.

In the field of character sketches the outstanding arrangement to date has been made with New Yorker writer Ruth McKenney and her husband, Richard Bransten, who write at their Westport (Conn.) home and send the ideas developed from the original short sketches out to the Coast studio. A similar method was employed with John McNulty, whose sketches grew into the Par picture, "Third Avenue," starring Barry Fitzgerald. Here, again, no complete screenplay was submitted, but the studio became interested in a characterization and commissioned McNulty to write some sequels.

Par did not fare so well with pre-production deal for the stage play, "Oh, Brother!" which had a short life, but all the other stories are deemed by production executives to be top screen material.

Tugend expressed the opinion that film critics should not be too literal-minded in criticism of biographies, because liberties nad to be taken with many life stories, and this dramatic license is what accounted for the boxoffice success of many biogs.

Al Green Takes Over 'Jolson' Director Job

Hollywood, Oct. 23.

Conflicting commitments caused Bruce Humberstone to withdraw as director of "The Al Jolson Story," to be produced by Sidney Skolsky at Columbia. Alfred E. Green has taken over.

On loanout from 20th-Fox, Humberstone was assigned to the "Jolson" picture with the understanding that it would start long before this.

Julius Gordon Gives Four Weeks' Bonuses

Beaumont, Texas, Oct. 23.

Jefferson Amus. Co. gave all of its employees with more than one year's service, bonuses equal to four weeks' wages.

Bonuses were given as a reward by Julius Gordon, prez of the circuit, who has just returned following three years' service in the Air Corps, as a reward for service and due to wartime restrictions against raises.

LOEW'S $1,500,000 BUY OF ROCHESTER THEATRE

Rochester, N. Y., Oct. 23.

Loew's has taken over its 4,000-seat Rochester house for around $1,500,000, approximately half of its cost when built in 1927. The film company assumed an $845,000 mortgage held by Marine Midland Co. of Buffalo and paid about $750,000 in cash. In addition to the theatre, the purchase made through the Clinton-Court Corp. includes 18 stores and 12 offices.

Fenyvessy interests were largely responsible for building the theatre, but it was taken over in 1927 by the Greater Rochester Properties, Inc., of which Max Katz of Buffalo was president and Harry Hall of Troy, vice-president. It tried big vaudfilm shows in competition with the Eastman and RKO Palace, but the three large theatres were too much for the city, Loew's taking over in August, 1929, at $165,000 annual rental, later reduced during the depression when the film company threatened to quit the city. The Eastman, after a try by Publix, became a concert hall.

Loew's has operated the house almost entirely with straight film policy, adding stage shows only rarely, and at least part of the time it has been a big moneymaker.

U Sets Serial Leads

Hollywood, Oct. 23.

Universal inked Janet Shaw as femme lead in its galloping cliffhanger, "The Scarlet Horseman," with Peter Cookson hastening to the rescue at every Saturday matinees.

Chapterplay will be produced by Morgan B. Cox and director chores will be divided by Ray Taylor and Lewis D. Collins.

Michele Back to Paris

Hollywood, Oct. 23.

Michele Morgan is expected to leave for Paris next month to star in a series of films to be made by the newly organized French Film Alliance.

Actress has been signed to star in three French films to be produced by Joseph Bercholz.

PAR TESTING 'WEEKEND' IN L.A. AND N.Y. DATES

Charles M. Reagan, Paramount veepee in charge of distribution, is experimenting with "Lost Weekend" by opening it in Los Angeles on Dec. 1 and at the Broadway Rivoli some time in November.

Reagan plans to utilize both key city campaigns as a cue for subsequent national selling of the picture.

Omaha Judges Holding Delinquents' Parents

Omaha, Oct. 23.

Municipal judges are starting to hold parents responsible for acts of vandalism in theatres on part of their children. Announcement by municipal bench during week is that parents must keep their young delinquents under control or they themselves will be held responsible. Juve acts consist of breaking or stealing light globes, slashing seats, disturbing audiences, burning holes in rugs and defacing various objects d'art in show houses.

Used to be that these outbursts occurred only after high school football games by celebrators. Now everybody's doing it without any special incentive.

One Way to Curb Vandals

Toledo, Oct. 23.

Following an annual custom, managers of neighborhood film houses are offering free admission to children, accompanied by adults, on Halloween this year. Move is believed to have cut down considerable vandalism and Halloween pranks in respective neighborhoods.

To keep children further out of mischief, the city recreation department and civic leaders have organized community parties and carnivals for that evening. Such affairs last year had a total attendance of more than 150,000, according to L. Wallace Hoffman, chairman of the civic leaders organizing the Halloween program. Since Toledo has a population of about 55,000 children, each youngster on the average attended three parties (including afternoon events) during the holiday.

Bingo Looming Big Again in NW

Minneapolis, Oct. 23.

Downtown bingo clubs are new and heavy opposition for local movie houses. They're drawing capacity crowds, with players predominantly feminine who ordinarily are the hottest film fans.

Operators of the games are under scrutiny following the police chief's charges that the game, legalized by the last state legislature for charitable purposes, threatens to become "one of the worst and most lucrative rackets ever to exist in the city."

The mayor's advisory law enforcement committee claims that organizations have been formed for the purpose of "cashing in" on the law and that in most instances only small percentages of profits are going to charity.

It was reported that one organization, running six days and seven nights a week and attracting crowds numbering close to 1,000 people, is clearing more than $5,000 a week on the bingo.

Marx Slates Another Pair to Roll in Jan.

Hollyfood, Oct. 23.

Sam Marx, Metro producer, added two pictures to his filming schedule for January, "Jenny Was a Lady" and "My Brother Who Talked to Horses."

Jan Clayton, currently in "Carousel" on Broadway, will star as "Jenny," with S. Sylvan Simon directing. Butch Jenkins, moppet, draws top role in "Brother," to be directed by Fred Zinnemann.

Renoir Goes RKO

Hollywood, Oct. 23.

RKO signed Jean Renoir, French director, to work in that capacity on the psychological whodunit, "Desirable Woman."

Filming starts early in November with Val Lewton as producer.

FINISH THE JOB . . . IN A BLAZE OF ACTION!

VICTORY

IN THE

VICTORY LOAN!

REPUBLIC PICTURES CORP.

EXPRESS
"SUCH FUN!...THE 2ND WEEK AT RADIO CITY MUSIC HALL TOPS 1ST TERRIFIC WEEK!"
"M-G-M's WEEK-END AT THE WALDORF GOING UP!"
GINGER ROGERS WALTER PIDGEON
LANA TURNER VAN JOHNSON
XAVIER CUGAT on Starlight Roof
Have You Sent In Your Victory Loan Pledge? LET'S FINISH THE JOB!

TWO SMASH HITS

ON BROADWAY

— BOTH FROM U.A.!

The best in reviews . . . the tops in business . . . go to Ernie Pyle's "Story of G. I. Joe" and Noel Coward's "Blithe Spirit"! With record grosses and enthusiastic acclaim from the New York press, these two U. A. hits are setting the pay-off pattern for every future engagement throughout the nation!

THE REVIEWS . . . THEY COULDN'T BE BETTER!

"By far the best film of the year!" —*NEWS*

"Inspired! Has tremendous emotional impact!" —*TIMES*

"This is a sure Academy Award winner! The greatest picture I've ever seen!" —*MIRROR*

"Truly great!" —*JOURNAL-AMERICAN*

"This is the real stuff! Don't miss it!" —*PM*

"Heart-rending, heart-warming picture—superb!" —*SUN*

"Audiences will unite in cheering this picture!" —*WORLD-TELEGRAM*

A GLORIOUS SENDOFF FROM THE CRITICS!

"If it's sheer entertainment you want, don't miss it!" —*NEWS*

"Gay and frivolous, with sparkling dialogue!" —*TIMES*

"Delightful entertainment! Charming and frivolously funny with a cast that is top flight!" —*JOURNAL-AMERICAN*

"A honey — happy and funny . . . from a lively start the film builds to a gay and original finish!" —*SUN*

"A delight! Light and fanciful entertainment!" —*POST*

"Saucy and delightful!" —*PM*

Lester Cowan presents

ERNIE PYLE'S

Story of G. I. JOE

Starring BURGESS MEREDITH as ERNIE PYLE
Robert Mitchum as The Captain • Freddie Steele as The Sergeant
Wally Cassell as The Private
Directed by WILLIAM A. WELLMAN
Screenplay by Leopold Atlas, Guy Endore and Philip Stevenson

← at the GLOBE

NOEL COWARD'S

BLITHE SPIRIT

in Blushing Technicolor!

with REX HARRISON • CONSTANCE CUMMINGS
KAY HAMMOND and MARGARET RUTHERFORD
In Charge of Production: A. Havelock Allen, Associate Producer
Directed by David Lean • Photographed by Ronald Neame
A Two Cities Film • A Noel Coward-Cineguild Production

← at the WINTER GARDEN

TWO HITS FROM THE ONE AND ONLY U. A.!

Inside Stuff—Pictures

Walter Gould, United Artists foreign manager, recalled an incident of his first European sales supervisory trip years ago that convinced him that the pre-war system invited duplication and delay in closing contracts. The streamlining of his organization, started last week, would prevent a repetition of this early experience. The UA exec was sitting in the office of the Stockholm branch when a wire came from the Denmark manager. This had to be sent to Paris and cabled to the N. Y. home office. Then back came the reply a week later, relayed through N. Y., Paris, Stockholm. By that time the exhib had changed his mind and played an opposition picture.

Fact that death of Walter B. Cokell, Paramount Pictures' treasurer, had a suicide angle, was not known to Par execs who were notified last week. However, the next day Dr. Amos O. Squire, Westchester County (N.Y.) medical examiner, upon investigation, listed the case as "suicide—while temporarily mentally disturbed." Death in the Lawrence hospital, Bronxville, N. Y., was attributed to an overdose of a sedative.

N. Y. Paramount associates then recalled that a year ago Mr. Cokell had what appeared to be a nervous breakdown but seemed to have recovered. His death could not be attributed to any single factor. Funeral services were held Friday (19) at the Dutch Reformed Church, Bronxville.

Jules Levey's recently completed production, originally known as "Abilene" and later switched to "Scarlet Angel," will be released by United Artists without the angelic title. Col. Jason Joy registered an unjoyful kick with the Producers Association, declaring the tag conflicted with the 20th-Fox production, "Fallen Angel." Although some 50 screen titles have used the word "Angel," Levey agreed to drop it, rather than start another controversy in the film industry. He believes in peace, now that the war is over. So the picture will be released as "Abilene Town," which is also General Dwight Eisenhower's home town.

Warners' exploitation staff in Pittsburgh got Mayor Scully to proclaim "Oscar Levant Week" in Smoky City in honor of the pianist-composer, who was born there. Fact that "Rhapsody In Blue," the George Gershwin picture, which features Levant, happened to be playing Penn theatre at the time was by no means just coincidental. Levant left Pittsburgh 20 years ago, but has regularly returned there to visit his mother, who died only a short time ago. Two brothers, one a physician and the other a dentist, still live in Pitt.

"We Accuse," the documentary depicting the Kharkov war guilt trials, opens at the Stanley, N. Y., tomorrow (24) without "hell" and "damn," which were in the original print when it premiered at the Little Carnegie, N. Y., two months ago.

The Motion Picture Association (former Hays office) states that the film was never banned. However, it did play the Little Carnegie without a seal and now that the two expletives are eliminated, opens tomorrow with a Production Code seal.

Battle between Lucille Bell and Metro over a $500 salary boost is threatening to block the renewal of the star's contract. Understood actress is figuring on checking off the lot when she completes her current co-starrer with John Hodiak, "Time For Two." Animus is added to the quarrel by the report that Metro nixed a recent offer by J. Arthur Rank to star Miss Ball in a picture to be made in England.

Anti-Trust Suit

Continued from page 13

peared a two-page statement of policy directed to M-G sales managers by Rodgers. Following an objection by Wright, Davis admitted the material had been printed for the suit. Other defendant lawyers questioned Rodgers, with Whitney Seymour being most deliberate in his interrogations as he attempted to show that bookings were conducted "in the field" without supervision of the homeoffice and that bookers had no knowledge of when and where competitive product had been licensed.

Wright objected to Seymour's questioning, asserting that the questions called for conclusions which should be left to the court. Judge Hand assured him that both sides had already drawn a good many conclusions.

Edward C. Raftery, for Universal and United Artists, drew Rodgers out on other producer-distributors, got him to name PRC, Republic and Monogram.

Wright began his cross-questioning, and for the first time during the trial's course, displayed a flair for the dramatic as he attempted to persuade Rodgers into contradicting himself on the value of blockbooking and his designations of theatres as first-run when they actually hadn't played first-run films for years.

Among the courtroom spectators were John O'Conner, v.p. of Universal; Arthur Sackson, WB v.p.; Robert Mochrie, RKO sales head; W. J. Kupper and Andy Smith, 20th-Fox sales execs; Leonard Goldenson, v.p. in charge of Paramount theatres; Charles M. Reagan, Paramount v.p. and gen. sales mgr.; William A. Sculley, Universal v.p. and gen. sales mgr.; Earl J. Hudson of the United-Detroit Theatres, and Martin J. Mullin, of the M. & P. New England Circuit.

Seymour has indicated that he will call 14 witnesses for Paramount, and announced that his portion of the case will require a month or more in court.

No Lists of Witnesses

Meanwhile, assistant attorney general Robert L. Wright became annoyed as the defendants failed to provide him with even a partial list of their anticipated witnesses. Wright had made a deal with defense lawyers to trade such a list for his list of rebuttal witnesses, but the film company barristers have evidently decided on a strategy of not revealing witnesses in advance, although it is quite customary for the defense to furnish the witness list as a courtesy.

'Little 3' Move to Dismiss

As anticipated, the trial reopened Monday (22) with the "Little Three" (Columbia, Universal and United Artists) motioning for dismissal. Before Louis D. Frolich could make his motion for Columbia, Judge Augustus N. Hand cautioned him against a prolonged motion, indicating that decision would be reserved on the motion even before it was made. At which point John W. Davis, of Davis, Polk, Wardwell, Sunderland & Kiendl, asked that all evidence not relating to his company (Loew's) be stricken from the record, and Whitney N. Seymour and Judge Joseph B. Proskauer made similar motions for Paramount and Warners respectively. Decisions were reserved on all these motions.

The three judges, now obviously better acquainted with all phases of the case as well as related court decisions such as the Schine, Interstate and Crescent trials, cross questioned Wright as to the effect of the alleged distributor monopoly on production.

Wright declared that market control places definite restrictions on production opportunities, inasmuch as independent producers must depend upon the major companies for wide enough release of their product to recoup production costs. Wright admitted that the Government hadn't entered specific evidence to prove a production restraint caused by distribution control. He also admitted that competition exists in the acquisition of story properties, and to a lesser extent in securing of talent. However, he insisted that indie production would be encouraged and greatly expanded if there were 20 or 30 distribution companies instead of the existing eight.

Houseman's 'Memphis' Bow

Hollywood, Oct. 23.

John Houseman's first job under his new producer pact with RKO will be "That Girl From Memphis," based on a novel by Wilbur Daniel Steele.

Currently directing "Lute Song" in New York, Houseman is due to check into the studio in January, with shooting slated to start May 1.

CO-OP THEATRE GROUP ELECTS PAWLEY PREZ

Los Angeles, Oct. 23.

LeRoy A. Pawley was elected president of the newly organized Co-operative Theatres, Inc., with George Diamos as veepee, Stanley D. Steck secretary, and Thomas E. Tobin treasurer. Toy B. Dickson and Earle J. Johnson were appointed general managers, in full charge of film buying and booking.

Purpose of the new group, as explained by Tobin, will be to represent its exhibitor shareholders in their dealings with distributors of motion pictures and to protect the established run, clearance and operating policies of its members. Corporation starts operation Nov. 1.

N.Y. Ops OK 15% Pay Tilt And Alternate Choices

All is serenity in New York theatre booths following action taken by Local 306, Moving Picture Operators of New York, at a special midnight meeting, Thursday, (18), when the membership approved the report of the negotiations committee to accept an increase of 15% from all circuit and de luxe theatres whose contracts expired Sept. 1.

This action of the operators eliminated the necessity to take the trade union action Friday (19) against N. Y. circuit and de luxe houses which the members had voted upon Oct. 1.

There was a 50-50 compromise on the "request clause," so that the theatres would have the right to fill the first vacancy when one occurred by requesting a particular operator and then the union would name the second operator so as to prevent discrimination against members with seniority. Alternate selections from then on.

Wayne's Producer-Star Teeoff at Rep in Big Way

Hollywood, Oct. 23.

John Wayne will cover a lot of territory in his first producer-star chore at Republic, with the King Ranch, Texas, picked as the location area for "That Man Malone." Ranch is the largest in the country. Except for a few interior shots on the home lot, the picture will be filmed in the great open spaces.

Borden Chase, scripter, recently returned from Texas where he made arrangements for the first Hollywood production on the King family estate.

Wabash to Have New $120,000 Theatre; Other Areas Spark Building Activity

Wabash, Ind., Oct. 23.

New $120,000 house will be built on the site of the old Tremont hotel in Wabash, Ind., when leases expire on April 1, 1946, announced P. H. Dickson, owner of the property. Dickson already owns two other film houses in Wabash, both of which are operated under lease by Rembusch Theatre Corp., Franklin, Ind. That firm will lease the new theatre, also, Dickson stated. Present plans are to have the new house ready for use by December, 1946.

Building permit has been granted at Maumee, near Toledo, for construction of a $1,500,000 community shopping center which will include a modern 1,500-seat motion picture theatre. Construction of the project will ultimately cover four blocks of property in Conant street and the Anthony Wayne Trail. Owners are Anthony Wayne Development Co., of which George Howard Burrows, of Cleveland, is president. Burrows is also architect for the development. The theatre will be leased by Jack O'Connell, Toledo, who is a director of the Wayne firm. House will be equipped for television, he said. O'Connell operates the Loop in downtown Toledo and several naborhood stands.

New Philly Cinema

Philadelphia, Oct. 23.

Stanley Woods has purchased a plot in North Philly to build a new theatre and a number of stores. Ground assessed at $171,000.

A new building project including a filmer is planned for Barren Hill in Montgomery County.

The Fox, Burlington, N. J., operated by Atlantic Theatres, Inc., reopened last week after extensive rebuilding, following fire about five months ago.

New Beach House

Raleigh, N. C., Oct. 23

A modern fireproof theatre to cost $100,000 will be constructed at Myrtle Beach, S. C., in the near future by F. L. Taylor and H. W. Tallevast. Arcade will also house a drugstore and haberdashery. Patrons will pass through the arcade before they enter the main part of the theatre.

Bryan Shiflet and C. B. Carter plan a 1,000-seater on the lot they own at Brevard, back of the Co-ed and Clemson theatres. They own the Co-ed and Clemson, and the new house will replace the Clemson.

Sgt. Carter has been in service since February, 1943, and overseas since August of last year, but expected home next month. His wife, Mrs. Margaret Carter, has been assisting Shiflet in operation of both theatres.

New Texas Houses

S. G. Fry, owner and operator for the past 13 years of the Palace, Tyler, Texas, purchased the building housing the theatre. House is operated for Negro patrons. Complete remodeling expected to start within next several weeks. Fry also operates the Joy here, as well as the Ritz in Brownsboro and the Grand in Grand Saline.

New 700-seater to be built in Lancaster, Texas, by Mr. and Mrs. H. V. Post, owner and operator for the past five years of the Grand. Post was with Interstate prior to branching out on his own.

New 850-Seater

Stanley Sobelson, operator of two houses in Newark and one in East Orange, N. J., will start construction soon on a new 850-seater in the business section of Bloomfield, N. J. Berk & Krumgold, N. Y. theatrical real estate brokers, in conjunction with Whitney H. Roddy, Inc., of Bloomfield handled the deal.

Plans by John and Drew Eberson call for Colonial design, with air-conditioning, television equipment, etc. Parking area in the rear will accommodate 500 cars. Stanley Sobelson, Jr., recently discharged from the Navy, will operate the house.

Stone Skeds Four Films

Hollywood, Oct. 23.

At least three, and probably four, pictures will make up Andrew Stone's production program for 1946, with the producer functioning doubly as director.

Schedule opens with "Petticoat Lane," to be followed by "50 Million Women" and "T Man," and possibly "Miami Nights."

COMM'L PIC'S TELE ANGLE

"More Selling Power to You," short, completed by Variety Films for Crosley Sales Institute. Warren Murray directed.

Producer rates the short as representing a departure from usual industrial picture technique, being a step in the direction of television.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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VICTORY LOAN!

MONOGRAM PICTURES CORP.

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"Plenty to sell with and plenty to sell!"
—MOTION PICTURE HERALD

"Packed with solid production values...quality entertainment should hit high grosses."
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"Production values unusually opulent...maintains audience interest throughout."
—SHOWMEN'S TRADE REVIEW

"Unusually breezy and diverting picture...above-average audience appeal."
—BOXOFFICE

"Sure-fire package of entertainment . . . socko hilarity."
—DAILY VARIETY

"Irrepressibly gay . . . swell cast, director never misses a trick."
—HOLLYWOOD REPORTER

That Night with You

A FESSIER-PAGANO PRODUCTION

starring

FRANCHOT TONE · SUSANNA FOSTER · DAVID BRUCE · LOUISE ALLBRITTON

with BUSTER KEATON · IRENE RYAN · JACQUELINE de WIT · Directed by WILLIAM A. SEITER of "Affairs of Susan" fame!

Produced by MICHAEL FESSIER and ERNEST PAGANO who made "Merry Monahans" so merry!

Screen Play by MICHAEL FESSIER and ERNEST PAGANO · Based upon a story by Arnold Belgard · Executive Producer Howard Benedict

That Night with You

"Diverting comedy with air of smartness."
—FILM DAILY

"Tone delivers polished performance... Miss Foster is fresh and engaging."
—MOTION PICTURE DAILY

"Mounting, music and director magnificent . . . excellent entertainment."
—THE INDEPENDENT

in other words —

IT HAS THAT UNIVERSAL APPEAL!

UNIVERSAL PICTURES

Pickets Still Rioting

Continued from page 3

a token picket force was outside lot.

At Paramount the first fighting broke out between pickets and workers with several being injured when police were forced to quell brawling with clubs. Several arrests made.

Clarifying the statement made Sunday (21) night that Richard Walsh, IATSE prexy, had caused breakdown of strike-peace negotiations, Eric Johnston, prez of the Motion Picture Assn., revealed yesterday that both the Conference of Studio Unions and the IATSE had submitted settlement proposals acceptable to producers, but not wholly satisfactory to one another. Johnston made the statement just before leaving for Cincinnati to meet with the AFL's labor executive council. Johnston emphasized, "The move from Hollywood to Cincinnati means that negotiations have gone from the first to the second phase. Negotiations have not broken down in any way. We have merely finished the first round."

Johnston made this statement following protests from Walsh over reports published Monday morning placing the blame for lack of settlement on Walsh. Roy M. Brewer, International representative for IA, speaking for Walsh, declared the IA prexy had proposed at a meeting Friday night with Johnston that all strikers be put back to work immediately and replacements be retained until jurisdictional dispute is settled. Brewer claims Herbert Sorrell, CSU head, nixed the proposal. Johnston was accompanied east by Donald Nelson, president of the Society of Independent Motion Picture Producers; Joyce O'Hara, Johnston's assistant; Merrie Smith, his secretary; Richard Walsh and Frank Fenton, AFL organizer. Johnston had stated in an interview with the press Monday night that purpose of trip was to seek cooperation of International presidents of unions involved in the walkout in speeding up a settlement. When asked whether he thought the International presidents should assume control of the striking unions, Johnston said, "I think the Internationals certainly must assume some responsibility."

Strike leaders interpreted this to mean that Johnston would attempt to urge Internationals to grab control of carpenters, painters, machinists, etc., with Sorrell being relieved as strike leader. Sorrell told Johnston he would return all strikers to jobs immediately and arbitrate any disputes with IA, which was satisfactory to producers, but not entirely to Walsh.

Some progress was made, however, Johnston insisted, with Walsh agreeing to let the disputing committees meet concurrently instead of separately which would have stretched out over two months. Asked why he had not ordered men back to work, regardless of Walsh disagreeing, Johnston countered, "There is more than that involved." Asked if Walsh had threatened to jerk projectionists if men returned to work, Johnston said, "Mr. Walsh didn't make any threats to me."

Walsh, Johnston added, had agreed that if jurisdictional matters could not be cleared up within reasonable length of time he would recommend appointment of an arbitrator and both Walsh and Sorrell were in approval on permanent arbitrator being set up.

Krug and Pat Casey

Commenting on offering of J. A. Krug, exec. vice-prexy post in Hollywood, with the MPPDA, Johnston said "There will be one man under him whom I have not yet appointed," indicating this man would have charge of actual physical labor negotiations, with Krug dictating policies. Johnston, when pressed as to whether this would mean executives currently in charge of labor negotiations would be out of picture, he replied in the affirmative. Pat Casey, producer labor contact, has handled labor situations for years, but during the current seven months the strike strategy has largely been called by the producers' attorneys in cooperation with certain company executives.

Par and RKO Picketed

Mass picketing hypoed again as strike leaders added Paramount and RKO to the list of lots blocked by large lines, along with Warners, and it is understood all studios are slated for the same treatment before the week is out. Mass action caused no violence at Warners, but concentration at other two lots caused several injuries and arrests.

Paramount reported production continues on five films before lenses, despite over 500 pickets at the Marathon and Lemon Grove entrances. Personnel on lot reported cut about 35%, mostly secretarial, still camera force and the still laboratory workers who didn't get in. Although director Lewis Milestone failed to get on the lot, Byron Haskins took over the meg chores on "Love Lies Bleeding."

Approximately five pickets were arrested at Paramount and one sympathizer taken to the hospital with injuries after several workers tried to crash the lines. One girl at RKO was arrested when reported she threw a cup of coffee in face of people trying to get into the studio. Meeting called for today (23) of strike leaders and producers to huddle with board of supervisors of Los Angeles in hopes of obtaining agreement to discontinue mass picketing and violence. Sorrell stated, "We will be glad to participate. However, if the producers abide by present laws and end the lockout, the meeting will not be necessary."

A restraining order, limiting pickets and forbidding violence and name-calling, was signed yesterday in behalf of Columbia Studios. Sorrell also ordered to appear before Superior Judge Henry M. Willis next Monday to show cause why he should not be held in contempt for allegedly inducing pickets to violate court orders limiting pickets at Warners. Contempt of court action was asked yesterday (22) by Warners.

Mayor Paul L. Brown of Burbank made a request of Governor Warren for martial law; the Screen Actors Guild made a demand for the return of strikers to their jobs without prejudice; Eric Johnston, chief of the Motion Picture Producers & Distributors Association, went into a huddle with Donald Nelson, president of the Society of Independent Motion Picture Producers; and Richard F. Walsh, president of IATSE, stymied negotiations temporarily by a demand that jurisdictional problems be ironed out before calling off the walkout.

Mayor Brown's call for state troops was based on his declaration that the strike situation in Burbank was out of control. His appeal for help evidently made no impression on the powers in Sacramento.

Screen Actors Guild, which had maintained a state of neutrality during the strike, came out Wednesday with a demand that all studio strikers be reinstated immediately.

Production of four films is going ahead at Paramount today with a fifth one working on dance rehearsals on normal basis. Three out of six films are shooting at RKO with production expected to resume on others this afternoon.

16 MM Film

Continued from page 3

larging process has gone forward during the war. Probably the outstanding use of 16-mm. color camera film was on "Fighting Lady," a Navy documentary, produced by Louis de Rochemont and released as a feature by 20th-Fox. The entire action-packed feature film was done in 16-mm. color and blown up to 35-mm. for use in theatres.

Successfully Used

Lawrence M. Landsburgh was one of the first to successfully use 16-mm. color for standard 35-mm. pictures. His "Rover's Rangers," color short for Warners, was done this way. And he's done many other successful pictures via the same method. Walt Disney made use of the same setup on "Saludos Amigos," a feature. Disney camera crews took 16-mm. cameras loaded with Kodachrome color stock into South America to obtain the travel material. This was enlarged to 35-mm. and then combined with Disney cartoons on the Coast for the completed version of the picture.

Warners recently has been producing its shorts in 16-mm. color for 35-mm. pictures with successful results. Gordon Hollingshead and Ira Genet, of that studio, began several years ago making shorts by means of this enlarging process, and WB is rated the largest producer in this field. While initial efforts of about four years ago left plenty to be desired, recent shorts such as "Devil Boats," made by WB under auspices of the Armed Forces, and others, are credited with being strong in all details.

It's freely admitted that the 16-mm.-to-35-mm. color process almost defies detection excepting to the highly-trained professional eye. Hugh Harman is so sold on this use of original 16-mm. color stock that he's announced that, in future, all his 35-mm. color cartoon shorts will be photographed originally in 16-mm.

The development of 16-mm.-to-35, process has not been confined to Technicolor and Eastman Kodak's Kodachrome. Cinecolor has been right up in front ranks of this evolution. In one instance when Clasa Films of Mexico made a feature with 16-mm. color, it was processed on the Coast by Cinecolor.

Technical men say that the widespread use of this setup for features will depend on what refinements can be achieved in the process of enlarging from 16-mm. color to 35-mm. Just what actual usage of this method, now employed extensively on color shorts, will mean to feature production can be readily seen. It would eliminate many of the present heavy props, cranes, etc., in the studio and make for more actionful scenes in many features with a big saving on a picture's budget.

Chi's 'Health' Plan

Continued from page 1

April Fool joke. It's the result of many months of level-headed, scientific research put in by G-E engineers, and something that, according to them, will completely revolutionize show-going, besides tossing back in their teeth all the criticisms about "cooping people up" in theatres that health cranks have leveled at show-biz for many years. ("Those horrible double features!" etc.)

Only thing that's keeping it off the market now is shortage of material. G-E is lacking enough of the particular kind of glass needed for manufacture of the lamps to go full-swing into production right now. This "black glass," Stover explained, cuts down harmful-to-the-eye radiation, but doesn't minimize the effects of the Vitamin-D rays, which come from the 20- and 40-watt fluorescent sun lamps G-E has developed. Stronger wattage can be provided, of course. Besides that, the "light" won't cause extra illumination, but will permit theatres to remain as dark as they are now.

G-E expects to have the "invisible" lamps—which may be installed in ceilings, or lower, depending on how strong a dose of ultraviolet ray it's decided will be best to dose the public with—on the market some time during 1946.

Swivel Chair Campaign Strategy

Continued from page 4

cuit is counting on special Purple Heart booths to bolster bond purchases, while the Interstate Circuit in Texas is relying on special disks made by stars to magnetize buyers. Slated for platters are Ginger Rogers, Ann Sheridan, Linda Darnell, Dana Andrews and others.

In Little Rock, Ark., exhib state chairman has Ralph Edwards and his "Truth or Consequences" set for the Municipal auditorium Oct. 29. Admission to the show, Buy Bond only.

More Stunts

Howard Jamieson, state exhibitor chief for the Kansas City vicinity, has Gen. Wainwright lined up to head a special parade Nov. 8. St. Louis papers have already carried 1,200-line ads with local theatremen footing the bill. In Iowa and Nebraska, Russell Fraser of the Tri-State circuit has lined up radio stations and music stores to spot Bing Crosby's rendition of "Buy Another Bond Today," while Detroit is having a torchlight on the Court House lawn for the duration of the campaign.

Minnesota is repeating the "Queen for a Day' contest inaugurated in the last campaign. Femme selling the most bonds will get a year's pass to any theatre and a complete clothing outfit. South Dakota is concentrating on children as salesmen, tieup with school boards furthering the plan. North Dakota is going in for Merchant's Sales Day, with local storekeepers and operators cooperating in staging special entertainment. Ohio is coming through with "Mayor for a Day" contests. Atlanta is directing its guns on returned vets to dress up Victory day parades.

Connecticut has lined up more than 50 Victory shows, while numerous towns are staging Navy Day parades, Bond Premieres and Kiddie Shows.

Campaign toppers feel that innate showmanship of those connected with the drive will come through to more than offset the loss of the Hollywood stars.

Pennsy Gets Rolling

Philadelphia, Oct. 23.

The film industry's Victory Loan Drive in Philly gets under way next Monday (29) with a luncheon rally at the Ritz-Carlton hotel.

All exchanges along Vine street will be closed from noon to 3 p.m. Speakers will be members of a traveling caravan, headed by John Nolan, exhibitor chairman for this region. The caravan starts its tour of the upstate area today (Tues.), and will hit Wilkes-Barre, Allentown, Reading and Harrisburg before attending the Philly shindig.

STRANGE HISTORY OF 'STRANGE HOLIDAY' PIC

Strange history behind "Strange Holiday," Arch Oboler film, was brought to light when the picture opened last Friday (19) at the Rialto on Broadway. It's reviewed in this issue. The story was originally a radio script, "This Precious Freedom," which won an Ohio State award in 1940. Oboler then made it into a picture at Soundmasters, Inc., in 1942, and sold it to General Motors for use as a war production incentive film.

GM execs later shelved it, without public explanation, so Oboler bought it back and sold it to Metro. Latter also held it for a year without releasing it. Oboler then, together with Claude Rains, star, purchased it from Metro and formed Elite Productions to get it released. Now a deal is under way with one of the top studios for national release of the film.

Koerner, Back From Europe, Heads West

Charles W. Koerner, RKO's production head, landed in New York Monday (22) after a month's survey of the European field. Koerner is due to return to the Coast today (24), but has been subpoenaed to appear at the anti-trust suit and will be back in N. Y. within a week.

RKO's first production with J. Arthur Rank will be James Hilton's best-seller, "So Well Remembered," to start some time next summer. Second Rank picture will be a melodrama.

While in Europe, Koerner set a deal with Pathe to make two bilingual pix in France, using RKO's frozen funds. He reported that conditions in Germany are still too unsettled for any definite plans there.

Bischoff Buys 'Atterney'

Hollywood, Oct. 23.

Screen rights to the "Mr. District Attorney" radio series were purchased by Sam Bischoff, who will film it independently for Columbia release.

Bischoff is negotiating with Franchot Tone, Adolphe Menjou and Michael O'Shea for top spots.

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The electrifying story of the theft of the fabulous Mona Lisa vividly portrayed in a dramatic masterpiece of thrilling action and breath-taking suspense!

A REPUBLIC PICTURE

Gamble Cites Postwar Problems

Continued from page 4

lower level until maturity of the bonds.

In addition to redemptions of savings bonds, we will have to provide for redemptions of savings notes and tax notes as well as for maturities of other obligations that are not turned in for new securities, but are paid off in cash. The $13 billion estimate I mentioned above allows for all of these cash requirements which are in the nature of refunding operations.

Needs 21 Billions

In the six months following the Victory Loan we will thus have $21 billion of requirements in all—$8 billion of estimated deficit and $13 billion of maturities and redemptions. This total is not far below the requirements in other recent six months' periods. We have a job that is not inconsistent with the tremendous task that you have been asked to perform in comparable periods all through this war.

This coming Victory Loan should be approached with all of our previous vigor and enthusiasm in order to measure up to our achievements and contributions to the civilian economy during the war.

I should like to tell you briefly what effect the job that has been done has had on the economy. Our Government has called upon the Treasury Dept. to pay out, from the time this program of ours started in May of 1941 through the end of the 7th War Loan, a total of $314 billion, of which $287 billion went directly for the cost of the war during that period of a little over four years. The other $27 billion included $16 billion paid out to service and public debt, to pay veterans' benefits, and to pay refunds under our wartime tax structure. Including these "aftermath of war" expenditures, over 96c out of every dollar of Federal expenditures were attributable to the war.

The Treasury had receipts—mostly from income taxes—during that period, of $128 billion, leaving a deficit of $186 billion which we had to meet through the sale of bonds from May of 1941 to the end of the 7th War Loan—July 9, 1945. Actually, we sold more bonds than that. In addition to meeting the deficit, we increased the Treasury cash balance by about $20 billion during that period of time, so we actually sold $206 billion in securities.

Turning now to the most important group of all—individuals—we borrowed $49 billion net from individuals through the end of the 7th War Loan. In other words, after maturities and redemptions, individuals still held on July 9, 1945, $49 billion more in bonds than they held in May of 1941. Now, this $49 billion represents half of the $98 billion that all individuals had for liquid savings after they had paid their living costs, after they had paid their income taxes, and after they had transferred funds to insurance companies, savings banks, social security funds, and paid on their debts.

The $49 billion of individuals' new funds available that we did not absorb and which went into currency and commercial bank accounts was by no means all available to us. Let's take a look at the ownership of checking accounts by individuals, for example. Out of individual holdings of $34 billion in checking accounts in the nation's banks at the end of the 7th War Loan, about $10 billion were owned by individuals operating unincorporated businesses. These individuals had many of the same problems to meet as corporations and thus added to their liquid reserves.

We find another $5 billion of those checking accounts in the hands of farmers, and farmers, of course, also had some of the same demands for cash that confronted both big businesses and little businesses. A good part of that $5 billion was needed to help increase production on the farms and was not available to us through the sale of securities.

The net of all our studies on how good a job has been done in the field of sales to individuals results in our believing that most of the money that was available in America during the war to cause inflation was absorbed by the War Finance Committees of the States through the sale of $49 billion of War Bonds to individuals during that period. That accomplishment alone was a significant contribution in keeping our economy sound here at home during the war, and in keeping prices in check.

How Inflation Looms

Now, as to the problems to be dealt with in the period of the Victory Loan. We are going out in the Victory Loan to raise something over the $11 billion which we have set as a goal. The Government's financial requirements in the six months' period following the loan will total $21 billion, and the requirements which are not met by the Victory Loan will have to be met in other ways. With consumers' goods and services still not available in sufficient quantities to satisfy the demand and with the huge backlog of liquid savings, we have a greater threat of inflation than during the war; and that danger is, perhaps, aggravated further by the fact that people are a little detached from the problem now that the war is over.

People are just naturally going to feel a little freer about spending some of their money. The goods and services are not going to be there in sufficient quantity, however. The retailers of America tell us that their shelves this Christmas will be barer than they were in 1944. They tell us they will have less to sell. They have told us already, through their associations — the American Retail Federation, the National Retail Dry Goods Association, the chain store organizations, state and local retail councils throughout the nation—that they will be able to give us more support in the Victory Loan than they were able to give us last year.

There is no question but that the threat of inflation is going to be imminent during this period, and we dare not do a less effective job in absorption of the right kind of funds during the period of the Victory Loan than we did in the important 7th War Loan drive.

Now, those are real and tangible reasons for our conducting a successful Victory Loan.

But there are even longer run economic considerations involved in putting across this Victory Loan in the way in which the war loans succeeded. Today, individuals own over $160 billion of liquid assets in this country. The largest group of assets in this total consists of government securities. Individuals as a group have absorbed $49 billion of Federal securities during the war and today they own about $60 billion of such securities. Moreover, the way in which these securities were sold has had an important effect on the distribution of liquid wealth among individuals. More than 900 million E bonds alone have been sold to 85 million people.

The fact is that we have been able, through this program of ours, to persuade folks to avoid pushing up prices and to save during a period of shortages brought on by the tremendous expansion of our war output. The fact that they have put aside these funds either as permanent investments or to pour back into the economy as we return to a more normal period of consumers' goods production is a great contribution to the nation's welfare and will likely have an important effect on our economy for some time to come.

The motion picture industry can take considerable credit for its share in making our national economy what it is. Through the unselfish and aggressive efforts of the exhibitors, with a splendid record in bond sales; through the production and exhibition of short subjects and trailers during the seven loan campaigns, members of our industry can carry with them to the end of their days a deep satisfaction; the satisfaction of knowing they have done a job well.

The support of all branches of our business have been outstanding. And, as one of the branches, I can refer to the generous campaigning and space allocations of the trade press.

I know that every usher, every projectionists, every manager, every advertising and publicity man, every owner, the heads of the companies, the distributors and producers, will support Si Fabian, Oscar Doob, Charlie Reagan and others of the national Victory Loan Committee. We are faced with our toughest drive. With the complete backing we have had before, we can finish our war job in a blaze of glory.

ALPERSON PREPS 'BEAUTY'

Hollywood, Oct. 23.

Edward Alperson, indie producer, moved into PRC to make "Black Beauty," the first of a series of features for 20th-Fox release.

"Beauty" goes into work Nov. 15, with Zion Myers functioning as associate producer.

SEG Would Oust SPU; Latter's Answer Nov. 15

Hollywood, Oct. 23.

Screen Extras Guild filed a petition with the National Labor Relations Board asking that body to vacate the certification of the Screen Players Union, claiming that SPU no longer represents a majority of screen extras.

Mike Jeffers, SPU business representative, said he would ask NLRB to dismiss the petition, declaring it "was merely filed to confuse the situation." SPU has been directed to file an answer by Nov. 15.

Sonja Admits Divorcing

Chicago, Oct. 23.

Sonja Henie admitted on her arrival here last week to rehearse for her new ice show that she'll soon be filing a divoorce suit against Maj. Dan Topping, wealthy eastern sportsman.

They haven't seen each other for three years, she explained, inasmuch as he's been overseas with the Army and her film and skating engagements have kept them apart even for the short intervals that he's been here.

200 N. Y. Nabes Now Wired for Telecast And Going Nat'l; Televish Prelude?

Approximately 200 neighborhood film theatres in the New York metropolitan area have been wired on the QT for the news innovation introduced by the Telecast Corp. of America, as reported exclusively in last week's "Variety." All these theatres are receiving telecasts (newscasts in small doses) daily on an up-to-the-minute sustaining basis.

No concrete plans have been formulated as yet for inclusion of commercials, according to spokesman for the enterprise. Nor will there be any final commercial plans set until TCA has completed its coverage of picture theatres on a national scale.

All this is said to be a prelude to television in theatres, with or without commercial sponsorship.

The feeding of newscasts to pic audiences in the 200 neighborhood N. Y. theatres will continue until all the operational kinks have been ironed out. Idea is to continue experiments until the national blueprints have been crystalized, so that when TCA is ready for advertisers to step in, operations will go off without a hitch.

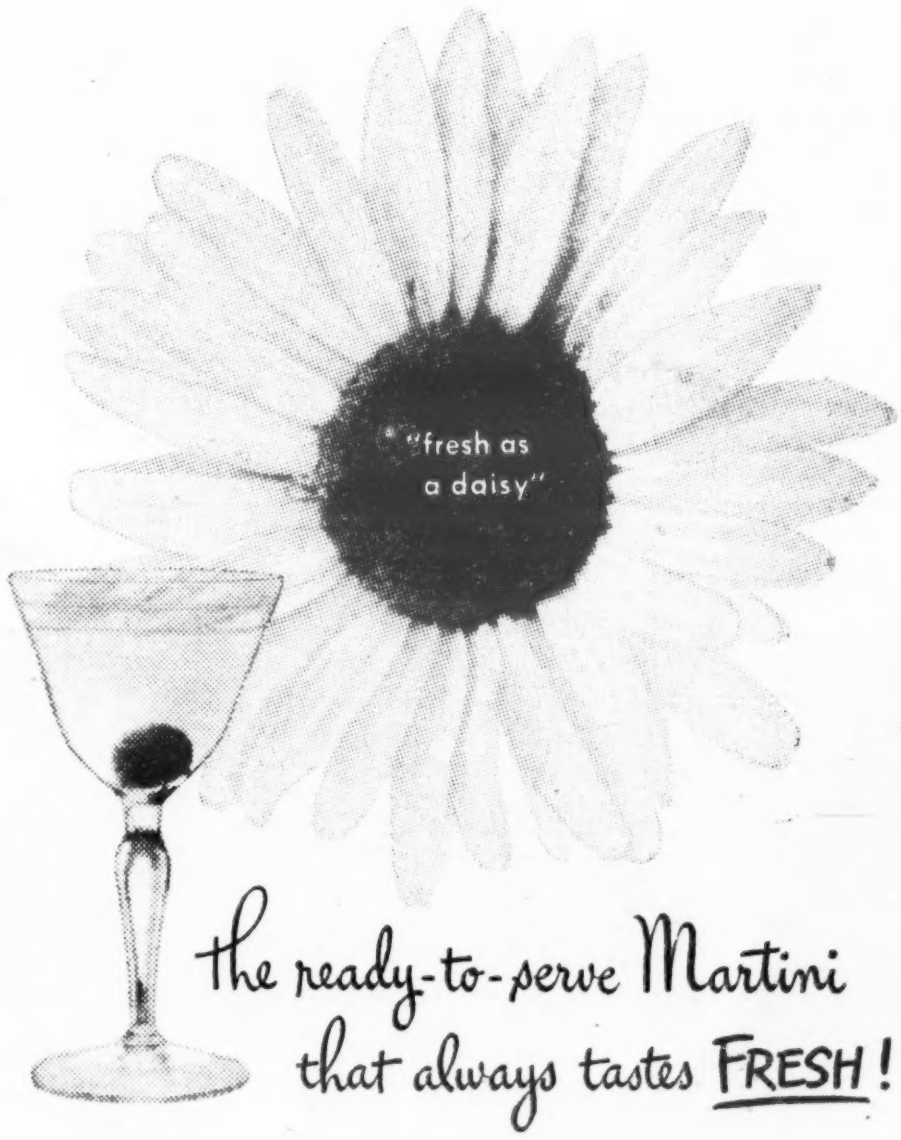
It is reported that several million dollars are behind the venture, and offices and newscasting stations are being established throughout the country. TCA has signed up UP and AP wire services. Audience response to the news service in the majority of the pic houses was "gratifying" to TCA spokesmen.

Marx Stuck With That Dog

Hollywood, Oct. 23.

Sam Marx drew production reins on the third Lassie picture, over protests that he has produced "Lassie Come Home" and "Laddie, Son of Lassie" and wants to get out of the dramatic doghouse for a while.

Next Lassie picture will be localed on a sheep ranch in California, a switch from the two earlier films, which called for British backgrounds.



the ready-to-serve Martini that always tastes FRESH!

Sing out the good news! Here at long last is a ready-to-serve Dry Martini that tastes every bit as *freshly mixed* as the kind you make yourself. A Dry Martini that *stays fresh*— no matter how long it takes you to use up the bottle! Keep this Hiram Walker triumph on hand, to pour out a welcome that's always *fresh!*

66 proof

Hiram Walker's dry martini

Hiram Walker & Sons Inc., Peoria, Ill. Copr. 1945

"TRAILERS draw
33% of patronage"
... says Mr. Rundell
KAUFMAN THEATRES
MONTPELIER, OHIO
April 25, 1945
Mr. Nat Barach
National Screen Service
Cleveland, Ohio
Dear Nat:-
I think you'll be interested in knowing that I recently conducted a survey amongst my patrons to determine which medium of advertising was most responsible for their attendance. The results, I am certain, will be most gratifying to you. Some 450 patrons were asked to check a questionnaire which listed trailers and newspapers as the various forms of advertising and in 155 cases trailers were given as the medium of advertising which brought the patron to my theatre on this given day.
You can be well assured that a percentage as high as 33 % is as satisfying to me as it must be to you.
Sincerely,
John Rundell
(Note: Mr. Rundell's survey was conducted with his out-of-town patrons, represented by the 10 newspapers included in the survey.)
Thanks, MR. RUNDELL, for your fine, unsolicited survey * * * Montpelier, with a population of 3500 . . . represents the "grass roots" of show business . . . and your survey definitely PROVES that TRAILERS do a BIGGER job of Selling . . . a BETTER job of Convincing . . . than any other theatre advertising medium . . . regardless of cost! * * * TEN NEWSPAPERS and a MAILING LIST are tough competition in a survey . . . but . . . The PRIZE BABY is conditioned to any kind of competition . . . and you can always count on him to lead the patrons . . . right back to your Box Office! * * * We KNOW that your TRAILERS represent considerably LESS than 33% of your Advertising Budget . . . further PROOF that from a DOLLARS-AND-CENTS . . . or a COMMON-SENSE standpoint . . . TRAILERS are your BEST BUY in ADVERTISING!
NATIONAL Screen SERVICE

Aylesworth On Television

Continued from page 1

all of them, notably the screen and broadcasting. The daily press really may have something to worry about, in his opinion, when you think of the housewife who will suddenly drop her broom and dash down to Macy's or her local Big Store and get that $5.98 model she just saw on the telescreen. That's pretty tough opposition for a daily newspaper's ads.

Maybe it won't be that severe, but so far as movies are concerned Aylesworth is reminded of the time when he was president of RKO Radio Pictures, and at a Hays office meeting he urged the film tycoons to get in on the then relatively newfangled radio. The picture executives looked askance at him, suspecting that, because of his NBC background, he was still carrying the torch for radio.

Stimulant—Not a Menace

It has since been proved that radio is opposition to nothing. Firstly, the church came to Aylesworth in the late 1920s and early '30s and cautioned that too effective radio programs on the Sabbath would discourage church-going. He pointed out since they weren't going to church anyway—anything from golf to automobiling had been the menace until this point—why not get some religious programs on the air and see if it might not work in reverse. Instead of people staying home and getting their sermons bedside it did stimulate interest in religion.

And so on down the line. Baseball, football and racetrack attendances were never bigger. Radio stars didn't kill the boxoffice; in fact, when booked at fabulous personal-appearance fees, they hypoed grosses to record-breaking results.

Jack Benny, Bing Crosby, Dorothy Lamour, Dinah Shore, Edgar Bergen, Bob Hope, Jeanette MacDonald, Lauritz Melchior, Jose Iturbi, Patrice Munsell, any of the name bands—all are the answer to their b.o. panacea for straight comedy pix, film musicals, opera and concert. Radio not only stimulated the movie biz but it created stars for the cinematic marquees. It has even glamorized the Met.

Which brings Aylesworth to his next prognostication—just as the then Hays office erred in bucking radio he thinks the present Eric Johnston office (Motion Pictures Assn.) would err in bucking television. He says this in face of the still lingering suspicion from pix versus radio. In fact, he admits, let the present-day boomtime boxoffice "fall off to just normally good, don't be surprised if exhibitors and producers alike start that old radio bugaboo again, but then it would be another defeatist attempt to find a patsy."

Pix Trailers in Home

Films are a natural for the video, he argues, and Aylesworth goes so far as to predict that the Hollywood producers will be buying time to telecast their trailers into the homes.

"After all, they pay plenty for those fancy National Screen Service trailers for all the movie houses, so what would be more effective than to get a trailer into your home and hearth, perhaps tricked up a little more so as to really stimulate the b.o."

The most foolish thing, of course, would be to try projecting a two-hour movie feature. Besides, who would pay the $3,000,000 that would be lost with any such wild stunt, since that could keep people home and, in one fell swoop, kayo the national market potentials of a feature film. But shorts, yes.

Not only cartoons, but 16mm. educationals and pictorial news events, under sponsorship, along with comics are the ideal celluloid for telecasting. And just as radio developed literacy, a yen for finer music and the like, so must these short films stimulate a wider interest in the cinematic industry.

Aylesworth foresees a new era of "advertising-is-news," via television Just like the ads in the Satevepost, for which many buy that weekly, are newsworthy, so will the illustrated commodities projected over the video assume exaggerated values, of a news category. (Incidentally, that's where the British and the Americans never saw eye-to-eye, since our English cousins could never comprehend the ad appeal.)

Aylesworth is a public relations counsellor and aside from a healthy enthusiasm in a new art-entertainment potential there is no gimmick. David Sarnoff is his friend, yes, but RCA is not even one of his clients. In fact, the Associated Press which might fall into that newspaper category which he visualizes as, perhaps, most likely to feel television's inroads, *is* one of his clients. So is RKO Pictures, along with Cities Service and the DuPont Foundation.

But he holds to the principle that "the public is dumb enough to be smart," and if good trademarks like RCA, Emerson, Majestic, Philco, Stromberg-Carlson, Westinghouse, General Electric and the like are to be found on television sets, the public will stampede the market. Their faith in our w.k. American trademarks is not to be denied, and thus video programming will follow-through as a matter of course.

He recalls that in the early days of radio it was expected that these set manufacturers would underwrite radio broadcasting but it wasn't long before not even one set manufacturer was on the air. Although many came in, institutionally, later on, of a high-calibre such as Atwater Kent, RCA, GE, Philco, but very realistically then as now there are others who underwrite radio. That is, General Motors, General Foods, the nostrums, tobaccos and the like foot the big bills that make today's ultra-commercial radio possible.

Sees 3,000,000 Sets in 2 Years

Thus, let the Federal Communications Commission make up its mind in the next month or two about our video wavelengths, which will give the public some security on its television for a limited number of years, and there will be no holding television. All the public needs is assurance for only five years and "circulation" will come. In two years, he feels, there will be 3,000,000 tele sets in American homes, and within two years more there will be 7,000,000 more. With 10,000,000 television receivers before 1950 that underwrites commercial television for all time.

Aylesworth deprecates the British idea of first let's refurbish and rebuild old sets, debilitated by wartime restrictions. Then maybe FM, and finally, after the television set manufacturers attune themselves with video bands and programs, they will merchandise tele sets.

Not so in America, contends Aylesworth, who points to our inherent efficiency and highly geared competitive methods of merchandising. New gadgets and refinements in electric refrigeration, automotive production and similar big business always sweeps aside any attitude toward taking any market for granted. Before you know it, he argues, there will be 18 or 20 manufacturers bidding for the home-television dollar, and large-screen sets will be down in the $115 class, within reach of almost anybody. Having already spent millions for experimentation, he thinks television will cash in faster than any recent scientific-art entertainment such as the talkies, radio and the like.

More people are sold on television now than they were on radio at its inception. Radar, electronics and all the wartime magic of communications has dramatized this phase for the entire world, and for once here is a market with which manufacturing may not be able to keep pace for decades. This figures when you consider that the home-cabinet tele-screen, for all its impressiveness, may be comparable to the yesteryear cat's-whisker detector radio.

Incidentally, Aylesworth concludes that television is not radio, except that it projects over the airwaves. In his opinion, video is closer to the cinematic type of entertainment than the radio mike.

A Radio Biog

Helen Worden, former N. Y. World-Telegram feature writer, now doing stuff for Reader's Digest, Satevepost and the national mags, plans a biog on Merlin Hall Aylesworth.

Through Deke—his father was a deacon, hence the cognomen—she visualizes projecting the entire radio broadcasting story from its inception, since he was so long NBC prez.

Film Reviews

Continued from page 12

Strange Holiday

1940 for General Motors which shelved it. Oboler then sold it to Metro, where the picture received the same treatment until the writer, together with Claude Rains, bought it back and released it through the independent Elite Productions.

Picture is the screen version of what Oboler has been doing on the air during the last year—striving to awaken America's interest in domestic and world affairs. Story has Claude Rains as a typical postwar American, believing that "we won the war; what do I care now what happens to Germany and the Germans?" Returning from a holiday at an isolated north woods spot, Rains discovers that American Nazis, taking advantage of this lethargic attitude, have gained control of the country. Follows some melodramatics in which Rains is beaten senseless after his Nazi "examiner" boasts that the Americans caused their own downfall. Denouement has Rains shouting through his cell bars that America "must fight to regain its freedom," followed by a montage shot of typical American landscape with President Roosevelt's voice enunciating the Four Freedoms.

Oboler achieves remarkable suspense during the first 15 minutes but the picture thereafter falls flat. Rains practically carries the plot and does a fine job, with ample support from the rest of the cast but the picture's faults, coupled with the very lethargy against which Oboler is fighting, will make it a tough one to sell to the public. Typical comment from a sailor, overheard at the Rialto after the show caught, bears out the author's thesis: "I just came back from winning the war—I don't want to see this kind of stuff after that."

L'Extravagante Mission

("The Queer Assignment") (FRENCH-MADE)

Paris, Oct. 10.

National release of Sacher Gardine production. Stars Jean Tissier and Henri Guisol; features Marcel Vallee, Jean Parcers, Denise Grey, Mona Goya, Simone Valere, Marthe Carrol. Directed by Henri Calef. Screenplay, Pierre Carel; camera, Claude Renoir; music by Cwatrix. At Etoile and Eldorado, Paris.

It takes the quota and resulting absence of opposition to understand the possibilities, if any, of this type of production. Some burlesqued antics and some jokes may draw a few laughs in the sticks; but direction is remindful of penny arcade days, photography so poor that the girls' faces are often blurred. And sound is bad. Jean Tissier does only a minor part, that of a ship doctor, with Henri Guisol on the screen from start to finish.

Action mostly takes place on a liner, which Guisol boards thinking he has been commissioned by a banker to impersonate a rich marquis and thus carry safely to the Far East some important papers. The girls on board pester him. He eventually discovers that he has been used by a crook to carry some stolen money away. He finds it difficult to get rid of to escape arrest, but finally succeeds, also wins a girl.

Entertainment value is supposed to come from Guisol's attempts to get rid of the stolen money; treatment of the story make these attempts look like a series of detached comic sketches. *Maxi.*

Returning Vets Resume Old Theatre Posts; Other Distributor Briefs

Chicago, Oct. 23.

Returning vets cued move of Helen Bolstad from Balaban & Katz's publicity-ad dept. last week to National Assn. of Retail Druggists' publicity. Among the returnees, now back from the Armed Forces, the B&K have promised their old jobs to, are: Eddie Seguin and Jack Garber, from the Army, and Waldo Baill, from the Navy.

Also back on the civilian market is Ray Elwart, formerly with the circuit's art dept. Only one of the former flacks not heard from is Bob Emanuel, believed still overseas.

F. W. Maury Back

Harrisburg, Pa., Oct. 23.

Franklin W. Maury, who was assistant to manager Jack O'Rear, of Wilmer & Vincent's Colonial here, prior to Pearl Harbor, has returned to his old job following his discharge from the Army.

Deal 1945-46 Schine-Republic

James R. Grainger and Edward L. Walton, his executive aide and assistant general sales manager of Republic, Gloversville, N.Y., to set the 1945-46 program with Schine. Grainger left Gloversville Tuesday night, flying to Kansas City to attend the Elmer Rhoden testimonial dinner Wednesday evening.

D. John Phillips Rejoins Par

D. John Phillips, recently discharged from the Army Air Force, has rejoined Paramount in former spot as ad and pub manager of short subjects and newsreel, it was announced by Oscar A. Morgan, short subjects sales manager. George Harvey, who subbed for Phillips, remains with Paramount with new duties later.

Paramount Pep Club holds annual dinner-dance Friday (26) in the Hotel Astor, N. Y. Bob Weitman, Paramount theatre managing director, will book the show.

Kan.-Mo. Exhibs Meet Nov. 27-8

Kansas City, Oct. 23.

Kansas-Missouri Theatre Association holds its annual convention here Nov. 27-28. Among subjects to be discussed will be film prices and group buying of supplies.

Commonwealth Theatres, Inc., has purchased the Midway, 700-seat nabe in Kansas City, Kans., from Harry Horrocks.

Van Leer's Steam-Up

Mild skirmish between Wellesley and Smith Gals over the merits of Ed "Archie" Gardner's "witty scisms" in Paramount's "Duffy's Tavern" gained columns of publicity for the film in Boston papers for Arnold Van Leer, Par's exploitation manager in the Hub area.

Van Leer engineered the row by planting a favorable review in the Smith College paper and one panning Gardner in the Wellesley rag, with the result that the girls are now fighting over which school should revise Webster.

Van Camp's Chore

Minneapolis, Oct. 23.

Walter A. Van Camp, Minnesota Amus. Co. (Paramount) executive for 16 years, named managing director for the St. Paul Victory Carnival, Feb. 23-March 6. The "Winter Carnival" is an annual St. Paul celebration the same as the Aquatennial is a yearly summer festival in Minneapolis.

St. Paul hopes to gain a wider northwest and national participation in the Victory Carnival through a new and enlarged committee under Van Camp.

Naturally

Upper Sandusky, O., Oct. 23.

Ninabelle Cross, 38, former schoolteacher who saw her last movie before she became ill 16½ years ago, and who believes she was miraculously cured by a vision last Sept. 28, saw her first talking film last Wednesday (17). Leon Jones, owner of the Star, Upper Sandusky, was host at a private theare party for Miss Cross, her mother, and a few friends. The film? "Song of Bernadette."

Takes Over Glens Falls House

Glens Falls, N. Y., Oct. 23.

Sale of the F. W. Mausert property to the Rawal Realty Corp., N. Y., has been closed and the new owners have taken possession. Transaction includes the State theatre, 13 stores and several other buildings.

Schines' Sweet Sideline

Albany, Oct. 23.

Former State Senator Harry F. Dunkel, Gloversville attorney for the Schine interests, in announcing the theatre chain had not selected a manager of their Ten Eyck hotel, as successor to Frank H. Brown, resigned, effective Oct. 17, revealed that the circuit had separated the candy business from theatre operations.

The Hildemart Corp., formed by the Schine people in Florida and certified to do business in N.Y. State, was organized, said Dunkel, to sell candy in Schine theatres. This is reputed to be one of the Schines' most profitable sidelines.

New York Theatres

The Jubilant Story of George Gershwin
"RHAPSODY IN BLUE"
Warner Bros. Crowning Glory
Continuous Performances
HOLLYWOOD THEATRE
Air-Conditioned
Broadway at 51st Street

"MILDRED PIERCE"
WARNER BROS. SENSATION
Starring
JOAN CRAWFORD
JACK CARSON
ZACHARY SCOTT
In Person
RUSS MORGAN
and His Orchestra
THREE STOOGES
TOMMY DIX
B'way at 47th St. STRAND

SAMUEL GOLDWYN presents
DANNY KAYE
in
"WONDER MAN"
in Technicolor
B'way & 45th St. ASTOR Continuous Popular Prices

THE HOUSE ON 92nd STREET
William EYTHE Lloyd NOLAN Sigue HASSO Lee. G. CARROLL
A 20th Century-Fox Picture
PLUS ON STAGE—CARL RAVAZZA
Monte Proser's COPACABANA REVIEW
BUY MORE BONDS ROXY 7th AVE & 50th ST.

RADIO CITY
MUSIC HALL
"WEEK END AT THE WALDORF"
Spectacular Stage Productions

KISS AND TELL
SHIRLEY TEMPLE
Her Honeymoon Hit
IN PERSON
LES BROWN AND HIS ORCHESTRA
HAUDSMITH BROS.
Henny YOUNGMAN
B'way at 51st St. CAPITOL

WALT DISNEY'S
Wonderful Adventures of
PINOCCHIO
Full Length Feature in TECHNICOLOR
Distributed by RKO Radio Pictures, Inc.
3rd Merry Month: REPUBLIC B'way 51st St. Doors Open 8:30 A.M.

Paramount presents ED GARDNER'S
"DUFFY'S TAVERN"
Featuring 32 Hollywood Stars
IN PERSON
THE ANDREWS SISTERS
TIM HERBERT
VIC SCHOEN and His Recording Orchestra
PARAMOUNT Times Square

RKO PALACE B'WAY & 47th St.
ATOMIC BOMB HITS JAPAN!
"FIRST YANK INTO TOKYO"
Tom Neal Barbara Hale
An RKO Radio Picture

STATE
On Screen Thurs., Oct. 25
Irene DUNNE
Alexander KNOX
Charles COBURN
'OVER 21'
IN PERSON
BILL McCUNE
and Orchestra
Extra
Harry STOCKWELL

KORNZAPOPPIN!
NOW AVAILABLE FOR IMMEDIATE DELIVERY
Farmer Boy Golden Jumbo Super-hybrid Corn
Bags • Boxes • Salt • Seasonings
Write, Wire, Phone Today!
Super-Hybrid Popcorn · Salt · Seasonings · Boxes · Bags
Farmer Boy
REG. U.S. PAT. OFF.
FARMER BOY CORN & EQUIPMENT CO.
LIBERTY AVE. AT 50th ST. JAMAICA, N. Y.
POPCORN

Church Show Ruled Off Air by CBC To Go On Over New Montreal Indie

Montreal, Oct. 23.

Airing of Sunday evening Protestant church services, sponsored by the Central Broadcasting Committee of Montreal, will again be resumed. The programs will be heard over the new indie CJAD "sometime in November or early December." Morning broadcasts will continue to be aired over a government-owned national net.

CJAD will begin operating Oct. 28. Owner-operator will be Arthur Dupont, who earlier quit the CBC to organize his own station.

Decision to air the evening services over CJAD follows a top-notch scrap of years' standing between the Protestant committee and the CBC. Fight began years back when evening service broadcast was booted from the CBC Sunday air to make room for the Jack Benny show. The CBC stood firm on its ruling to keep Benny broadcast despite thousands of protests.

When CBC last fall decided not to pick up Benny show any longer, the committee asked to have church broadcasts again on the CBC air. Request was refused, with general manager August Frigon stating that the CBC does not feel justified in devoting this valuable Sunday night period to one religious group.

CBC kept to its stand, and Sunday eve church broadcasts were out.

CJAD will work on a frequency of 800 ki, with 1,000 watt power output.

Cantor in Segue If OK With RKO

Hollywood, Oct. 23.

Eddie Cantor will take radio troupe to New York for six to eight weeks next month, if he can get RKO to agree to postponement his picture "Come On Along." Production start on the picture is held up, due to the studio strike, and Cantor has been unable for the past few days to contact execs on the lot.

The picture is due for 19 days' outdoor location and, with the rainy season imminent, Cantor feels it's wise to put off production until May.

Reason for going to New York would be compliance with his client's request, and to head up Victory bond rallies through the east. If Cantor goes east, he'll repeat the recent Arch Oboler broadcast, "Mr. Miller," for Life mag which wants it for a layout.

VET-ANGLED DRAMAT TO BE AIRED BY CBS

"Assignment Home," sock Army-CBS dramat which for a year and a half led the parade in shows angled toward rehabilitation of the returning GI, will go back on the air at the end of the year, tied to the work of the U. S. Veterans Administration.

"Assignment" folded Sept. 8, its job as a clarion call having been done and, by trade reactions, done superbly. Latest plan is to revive it with the cooperation of Gen. Omar N. Bradley, head of the Vet Admn.

General idea will be to dramatize the vet's problems, basing shows on case histories and sticking to realistic handling. No title has been chosen yet. Show will bow sometime in Dec., with Bob Heller directing.

Wine Firm Romances Negro Trade Over WJJD

Chicago, Oct. 23.

First program to be directed to Chicago's Negro population by a major local outlet made its debut last week, when Marshall Field's WJJD started airing the "Bronzeville Brevities." Show is heard Monday through Friday, 3:15-3:30 p.m. and is sponsored by Mission Bell Wine.

Program is conducted by Frank Marshall Davis, editor of the Associated Negro Press, and an authority on American jazz music, who comments on the recorded selections played on the show, all by Negro bands and vocalists. One of the features of the series is the introduction each week of the most recently published tune by a Negro composer.

Flock of WHN Resignations

A wave of resignations seems to be sweeping WHN, N. Y. Bill Shapard, senior staff announcer with more than 11 years' service, left recently to take over special shows at WFAA, Dallas.

Ed Stokes quit a staff spieler's job to handle one of Coca-Cola's "Spotlight Band" programs. Beatrice Strom, in charge of the station's classical music programs ("Music to Read By," etc.) departed Friday (20); Sheldon Rothman, in charge of popular music programs, exits this week (27); and Lucille Sloane, assistant to promotion manager Robert Anthony, walks soon, to freelance.

New Set Market South of Border

Washington, Oct. 23.

The U. S. will have a greatly expanded market for radios, radio parts and allied equipment in Mexico during the next few years, Commerce Dept. predicts. In 1941, last pre-war year of full production, this country exported $3,000,000 worth of equipment to Mexico.

Latest estimates show between 650,000 and 700,000 radio receivers in that country. With the govt. trying to raise wages and standards of living, it's believed many more of the country's 21,000,000 people will be able to afford sets.

Ravotto Heads Network In Germany, Succeeding Rosenbaum, Hollender

Bad Nauheim, Germany, Oct. 9.

Joseph D. Ravotto, formerly with the U. S. Forces' radio section, a division of the department of information control, Munich, has been promoted to chief of the German network, with headquarters at Bad Nauheim. He takes over two jobs vacated by Al Hollender and Col. Samuel F. Rosenbaum.

Ravotto's work requires operating Radio Frankfort and to prepare for the transfer of the head of the web operation from Luxembourg to Frankfort. Radio Frankfort studios are currently established at Bad Nauheim, but will be transplanted to the former Frankfort studios in that city. These operations may be completed by the end of 1945.

The new appointment puts Ravotto in close contact with Jerry Maulsby, who is chief of radio, successor to Col. Adrian Murphy. Ravotto expects to leave Germany the end of this year.

Ravotto is ex-"Variety" mugg in Paris, Rome, Madrid and Lisbon.

Miss. Valley Farm Hour Debut Off Till Nov. 12

Chicago, Oct. 23.

Debut of the Mississippi Valley Network's farm hour, originally skedded to get under way on Oct. 29, has been postponed until Nov. 12 to allow more time for exploitation and publicity of the unique program, a portion of which will intermittently originate from all of the 75 affiliates. Outlets include all stations of the North Central Broadcasting System and many others. First programs will originate from WLOL, Minneapolis, with format aimed at the requirements of both rural and small town listeners. Show will be heard Monday through Saturday from 6 to 7 a.m.

Further expansion of the North Central Broadcasting System has brought Jerry Stanley into the organization to work out of the local office as an account exec under Bill Ware, Western division sales manager. Stanley was formerly a sales and merchandising advisor with Marshall Field & Co. and previously was veepee and general manager of the Texas State Network, and president of Recorded Lectures, Inc., Chicago.

Someone Said No

Skedded for Monday's (22), "Reunion, U. S. A.," ABC (Blue) sustainer, scripted by the Hollywood Writers' Mobilization, was a show based on the atomic bomb. But web execs said no dice and nixed the script.

One feeling was that the run-to-your-cellars continuity veered too close to the Orson Welles scare technique, and ABC contended it wanted no part of it.

Old Soaper Tiff Still Bubbling

Chicago, Oct. 23.

The suit by Emmons C. Carlson against Irna Phillips over ownership rights to a soaper took on a new light last week when Justice Grover C. Niemeyer of the first district Appellate Court of Illinois reversed an earlier decree and, in effect, favored Carlson.

Carlson brought suit against Miss Phillips in August, 1941, in the Circuit Court of Cook County, claiming a half-interest in the soap opera, "The Guiding Light," originally named "The Good Samaritan," which was sponsored by Procter & Gamble for several years beginning in December, 1936, and broadcast over NBC. Carlson had asked for an accounting against the defendant as owner of the remaining half interest based on an oral agreement for an equal division of the profits, alleged to have been made in September, 1936, to collaborate in writing the script for a show combining his ideas and the Miss Phillips' outline. According to the charges, Carlson was paid a total sum of $2,000, purporting to be his half of the profits from January 25 to June 7, 1937, after which Miss Phillips claimed the show as her sole property and disputed Carlson's claims.

One court referred the case to a master who, after a hearing, reported in favor of Carlson. Then Miss Phillips filed exceptions to the master's report, and her side was sustained. Carlson appealed, with result that Justice Neimeyer upheld him. Next move is up to Miss Phillips.

'Moon River' Alumni Flock to Cincy For Show's 15th Birthday

Cincinnati, Oct. 23.

WLW had a halo in readiness for the 15th anniversary Saturday (20) of "Moon River," its midnight slumber program. In all that time the half-hour show had not missed a single airing. It is the station's standout fave with romancers, as attested by bales of mail about the writers' marriage proposals and acceptances. By contrast it also has been No. 1 on the "final request" list of death-doomed inmates of penitentiaries in a lot of states reached by outlet.

For the anniversary shot, which was stretched to a full hour, WLW corralled some of the talent connected with or heard on "Moon River" that has ascended to radio's stardom. First among them is Edward A. Byron, who wrote the "Moon River" poem, always read to the air excerpt from Fritz Kreisler's "Caprice Viennois."

Byron was WLW's program director back in October, 1930, when Powell Crosley, Jr., then owner of the station, suggested a soothing and restful program for an appropriate sign-off in preference to the usual jazz band music of the time. Byron has since done a Navy hitch in World War II, is head of the New York radio-producing firm bearing his name, and co-author, producer and director of "Mr. District Attorney." Accompanying Byron here for the anniversary program was Jay Jostyn, former "Moon River" narrator and now "Mr. D. A."

Harry Holcome, radio director for Grant Advertising, Inc., Chicago, came to re-enact his original role of reader on the show.

Bill Keighley Seen As Permanent Lux Producer

Hollywood, Oct. 23.

Permanent job as Lux guest producer is expected to go to William Keighley, picture director recently out of Army.

He's understood to be choice of Lever Bros. after trying out dozen other producers and directors.

64 FM Station Grants in FCC's 1st Okay Since Wartime Freeze Lift

Washington, Oct. 23.

FCC yesterday (22) announced conditional grants of 64 new FM stations to be located in 21 states.

They are the first new commercial FM stations to be okayed since the war-time freeze policy on new construction was adopted in 1942. FCC must still act on about 600 additional FM applications, with new ones coming in daily. There are now 48 FM stations in operation with five more under construction.

"Effect of these conditional grants," said the FCC statement, "Is to announce the fact that the commission has examined the qualifications of the respective applicants, has been satisfied with respect there, and has made available a channel for each grantee. The commission will now examine each application for its engineering details, and in each individual circumstance a grantee may be requested to file within a period of 90 days such additional engineering and other data as may be necessary."

New licensees and call letters of standard stations some own:

Alabama: Johnston Broadcasting Co., WJLD, Birmingham.

Arkansas: Donald W. Reynolds, Fort Smith.

California: J. E. Rodman, KFRE, Fresno.

Florida: Gore Publishing Co., Fort Lauderdale, Florida Broadcasting Co., WMBR, Jacksonville; Miami Broadcasting Co., WQAM, Miami; A. Frank Katzentine, WKAT, Miami Beach; Pinellas Broadcasting Co., WTSP, St. Petersburg; Tribune Co., WFLA, Tampa.

Georgia: Augusta Broadcasting Co., WRDW, Augusta; Georgia-Alabama Broadcasting Corp., Columbus; Middle Georgia Broadcasting Co., WBML, Macon; Southeastern Broadcasting Co., WMAZ, Macon; Frank R. Pidcock, Jr., WMGA, Moultrie.

Idaho: Boise Broadcast Station, KIDO, Boise.

Iowa: Burlington Broadcasting Co., KBUR, Burlington; Central Broadcasting Co., WHO, Des Moines; Dubuque Broadcasting Co., WKBB, Dubuque.

Kansas: The World Co., Lawrence; Farmers and Bankers Broadcasting Co., KFBI, Wichita.

Louisiana: Alexandria Broadcasting Co., KALB, Alexandria; Times-Picayune Publishing Co., New Orleans; Loyola University, WWL, New Orleans.

Maine: Portland Broadcasting System, WGAN, Bangor.

Minnesota: Southern Minnesota Supply Co., KYSM, Mankato; KSTP, Inc., KSTP, St. Paul; WMIN Broadcasting Co., WMIN, St. Paul.

Missouri: WHB Broadcasting Co., WHB, Kansas City; Missouri Broadcasting Co., WIL, St. Louis; Thomas Patrick, Inc., KWK, St. Louis.

Nebraska: Inland Broadcasting Co., KBON, Omaha.

Nevada: Nevada Broadcasting Co., KENO, Las Vegas; Reno Newspapers, Inc., Reno.

North Carolina: Alamance Broadcasting Co., WBBB, Burlington; Durham Radio Corp., WDNC, Durham; Greensboro News Co., Greensboro; Telecast, Inc., Roanoke Rapids; WCBT, Inc., WCBT, Roanoke Rapids; Josh L. Horne, Rocky Mount; William Avera Wynne, WEED, Rocky Mount; Tar Heel Broadcasting System, WRRF, Washington; WAIR Broadcasting Co., WAIR, Winston-Salem; Piedmont Broadcasting Corp., WSTP, Salisbury.

Oklahoma: Koma, Inc., Koma, Oklahoma City; KGFF Broadcasting Co., KGFF, Shawnee; Fred Jones Broadcasting Co., Tulsa.

Oregon: Mrs. W. J. Virgin, KMED, Medford; KXL Broadcasters, KXL, Portland; KOIN, Inc., KOIN, Portland; Pacific Radio Advertising Service, KWJJ, Portland.

South Carolina: Surety Life Insurance Co., WIS, Columbia; Textile Broadcasting Co., WMRC, Greenville; Greenville News-Piedmont Co., WFBC, Greenville.

Texas: KRIC, Inc., KRIC, Beaumont; Brownsville Herald Publishing Co., Brownsville; KLUF Broadcasting Co., KLUF, Galveston; Houston Printing Corp., KPRC, Houston; KTRH Broadcasting Co., KTRH, Houston; Walmac Co., KMAC, San Antonio; KCMC, Inc., KCMC, Texarkana.

Virginia: WTAR Radio Corp., WTAR, Norfolk; Portsmouth Radio Corp., WSAP, Portsmouth; Havens and Martin, Inc., WMBG, Richmond.

Wyoming: Frontier Broadcasting Co., KFBC, Cheyenne.

Grubb New KGO Mgr.

San Francisco, Oct. 23.

Don Serle, ABC vice-prexy in charge of West Coast operation, heads for Hollywood office following confab with KGO biggies.

While in Frisco he announced appointment of Gayle V. Grubb to KGO manager. Grubb was manager of WKY in Oklahoma City for 16 years.

Grubb succeeds T. B. "Bev" Palmer who has been promoted to the newly created post of Manager of Technical Operations for ABC Western Division. Grubb takes over duties at KGO, Nov. 15.

Staffs Shift At NBC Hdqs.

Promotional and operational changes have been made at NBC. Roy Porteous, assistant manager of program sales division, has been appointed audience promotion manager. He will work with Charles B. H. Vaill, recently named sales promotion manager.

Francis C. McCall, manager of operations, will supervise all news and commentary programs, with special emphasis on the development of operational and on-the-spot news features. Adolph J. Schneider, assistant manager of operations, will develop and supervise all special events programs. Joseph O. Meyers was named assistant to the director of news and special events.

Justin Miller to Help Mark Radio's Silver Jubilee at N. Y. Meet

Washington, Oct. 23.

Judge Justin Miller, new NAB prexy, will address a testimonial luncheon at the Roosevelt hotel, N. Y., Nov. 10, given by the Citizens' Radio Anniversary Committee to wind up National Radio Week.

Sponsors of the affair will include: American Legion Auxiliary, American Women's Voluntary Services, Association of Junior Leagues of America, General Federation of Women's Clubs, Girl Scouts, National Board of the Young Women's Christian Associations, National Council of Women, National Council of Y.M.C.A.'s, and the National Federation of Business and Professional Women's Clubs.

SCRIPTERS INVITED TO TRY SCANDINAVIA

Gentofte, Denmark, Oct. 16.

Scandinavian broadcasting companies, starving for good radio scripts, are urging American radiowriters to send scripts to state-controlled stations in Denmark, Sweden and Norway for consideration and distribution.

One-hour scripts will bring an author $200. Should the script be repeated, the author will get another $200 check. In Scandinavia, the author gets 50 per cent of the fee, and the translator gets the other 50%.

Johnson to Head Coast Radio for Lyons Agency

Hollywood, Oct. 23.

Walter Johnson named to head Coast radio for A. & S. Lyons agency by Harry Ommerle, radio director of agency. Johnson takes over Nov. 1, succeeding Frank Healy, who recently resigned.

Johnson, who moves from spot as program director of Don Lee net prior to service with Marines, was Coast radio director for MCA. No successor in Don Lee spot has been named.

San Francisco — Sidney Roger, Pacific Coast domestic and short-wave news analyst, returns to the air in a regularly scheduled commentary Monday through Friday over KYA at 6:15 p.m.

CHICAGO RADIO GASPS FOR AIR

4-Net Sales Again Slide for August; 8-Month '45 Totals Still Top 1944

For the second consecutive month, estimated gross time sales for the four major networks took a sharp nosedive during August, once again slipping under $15,000,000. In July the four-web gross billings were 4% under the same period last year; in August they dropped even sharper (6%) as compared with August, 1944. ABC (Blue) suffered the biggest dent, 22%, with CBS down 6%, NBC 2% under, while Mutual alone topped the previous year's intake with a 13% hike for the corresponding period. August billings totaled $14,503,306 as compared with $15,542,833 for the same period in '44.

On the cumulative side the four networks were still 1% ahead of last year in estimated gross time sales for the first eight months, with the $124,499,904 comparing with $123,922,092 for '44. ABC (Blue) was 4% ahead; NBC 2% ahead, while both CBS and Mutual trailed last year's figures by minus 2% and minus 5%, respectively.

NETWORK GROSS TIME SALES

(Estimated)

FOR AUGUST

	1945	1944	Pct.
ABC (Blue)	$2,700,102	$3,488,298	—22
Columbia	4,074,709	5,321,947	— 6
Mutual	1,702,467	1,504,388	+13
NBC	5,126,028	5,228,200	— 2
	$14,503,306	$15,542,833	— 6

FOR THE FIRST EIGHT MONTHS

	1945	1944	Pct.
ABC (Blue)	$26,326,249	$25,291,789	+ 4
Columbia	43,490,465	44,212,178	— 2
Mutual	12,272,639	12,911,542	— 5
NBC	42,410,551	41,506,583	+ 2
	$124,499,904	$123,922,092	+ 1

Economy Hits ABC Program Staff; First Wave Lops $158,000 Off Pay

Virtually the entire ABC (Blue) programming supervisory setup has been eliminated in the drastic organizational revamp at the network. It's reported that in salaries alone, savings approximating $158,000 a year have been effected. (ABC asserts considerable overlapping in programming dept. has now been eliminated, permitting for a smoother-running operation.)

As far as the creative end of the programming setup is concerned, it's been reduced to skeleton form. Henry Cox, alone, is remaining of the supervisory staff. Checking out this month are Ben Bodec, Stuart Buchanan, Tom McDonnell, George Brengal and Jack Byrne. Cyril Armbrister resigned from the web.

Revamped programming dept., with Adrian Samish at the helm, also finds Carol Irwin staying on, at least for the present, but it's reported that she has other plans for the future. Bob Wambolt also stays.

Some drastic revision of the network's sustaining fare is looked for under the skelteonized operation. In view of the economies being effected, the question being posed is: What happens to a number of sustainers already on and some that were contemplated by Samish for an early bow.

The web is dropping the Chet La Roche-Hubbell Robinson inspirted "Best Sellers" cross-the-board (3-3:30) show, it's reported, and had hoped to spot Al Pearce, currently heard Sunday afternoons on an ABC regional (western) hookup, but Pearce turned it down, reportedly over the amount of coin entailed.

The web was also planning a "True Detective Stories" series, a "Movie Quiz" audience participationer and a "Dr. Kildare" series, but what happens to these projects appears to be still in the conjectural stage.

Noble Pays Off

Ed Noble paid off $1,600,000 last week to become sole owner of ABC (Blue) network, buying up the 12½% ($500,000) which was owned by Chet LaRoche, ex-exec vice chairman and director, and 12½% of Time, Inc.

When LaRoche and Time interests came into the ABC picture, the web had an $8,000,000 working fund operation. In addition to the $1,000,000 LaRoche-Roy Larsen investment, Noble put up $3,000,000 (thus giving the network a capital structure basis of $4,000,000), with the remainder of the money borrowed from the bank. Following the recent inner-sanctum revamp, LaRoche, on behalf of himself and Time mag, offered to buy up Noble's investment and take over the web operation, but Noble declined.

Republic Steel's Top-Coin Musical

ABC (Blue) deal with Republic Steel for a high-budgeted half-hour nighttime musical show appears to be practically set. If deal is consummated, Tom McDonnell, who is checking out of the web's programming supervisory setup, will pact his signature to a steel company contract to produce the show. Republic has an option on any one of three choice cream time segments on the network.

Show auditioned for the company spots Lyn Murray and a 65-piece orch, with choral group, plus soloists, with Walter Kieran as commentator-emcee. Program was put together by the web, with format based on request for old time song faves.

It would mark Republic Steel's initial venture into network programming.

Football Remotes Jam CBS Sat. Aft. Skeds; 'Books' Shelved Till Dec.

The annual football remotes are jamming Saturday afternoon programs on the CBS network. With the Philadelphia Symphony at the afternoon's end, the web favors early-starting games.

"Crime Photographer" at 1:30-2 p.m. is likely to lose a couple of broadcasts between now and Thanksgiving. Meanwhile John Mason Brown's literary criticism session, "Of Men and Books," has been abandoned until Dec. 1 and the CBS sustainer from Washington, "Adventure in Science," is also interrupted.

FAILS TO REALIZE POTENTIALITIES

By GEORGE ROSEN

Chicago, Oct. 23.

Chicago radio is gasping for breath.

The exodus of network shows has given the picture here a macabre tone. Chicago local radio too, with but a few sparse excepions, is pedestrian and uninspired.

A dozen years ago, when Chicago radio had a vitality comparable to that of New York and the Coast, it was freely predicted that the Loop was destined to become the "nerve-center of American radio," just as it is the railroad hub and the focal point for other commercial-industrial activity. It not only hasn't happened, but the decline is setting in to a degree that's causing considerable alarm. The wholesale flight of shows and talent to either New York or the Coast has caused so much perturbation in Chicago radio circles that an investigation has been initiated by the American Federation of Radio Artists and the Radio Writers Guild in an effort to discover the causes and the cure. A few months ago both AFRA and the RWG appointed committees to sift the situation, but today the problem is deemed of such importance that the RWG Midwest Regional Council is acting as a committee of the whole on the matter.

Delving into the problem of radio in Chicago, one significant aspect appears to stand out—that the decline of radio is of a pattern with the whole cultural life of the city, which has taken a noticeable nosedive during the past five years, at a time when Chicago was becoming one of the world's greatest production centers.

It's There

What makes it all the more astonishing, so far as the radio picture is concerned, is that the seething life of this rough, tough city lends itself so peculiarly to the creation of innumerable brawny radio shows—true-life dramas, programs of the folk music of Chicago's 2,000,000 foreign-born, or foreign-influenced, etc. Nothing of the sort has happened.

It's a situation that stems not from the fact that Chicago lacks talent for there is an abundance of it, but it has its roots in the lethargic pattern of the city's radio setup, which fails to provide an incentive. By the same token that Chi has in the past been the incubating ground for many of the top men in the industry today, the same quota of potential leadership prevails here currently. But because of current conditions, those with the talent are eyeing greener pastures.

It's felt that with a measure of constructive activity, particularly by the networks and the indies, the whole tide could still be turned in favor of a "Greater Chicago Radio;" that the opening of sustaining time

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'Ma Perkins' Exodus

Chicago, Oct. 23.

Newest Chicago casualty amofg network originations will probably be the "Ma Perkins" show. Inside report is that Virginia Payne herself is the one who is agitating to have "Ma" moved to New York as she feels herself isolated from the main current of radio events and is thus jeopardizing her career. Indications are that "Ma" will exit from Chi about the first of the year.

Reports that "Breakfast Club" is all set for a Chi-to-N. Y. segue are vigorously denied, however. Result of such a move would necessarily mean a change in the character of the program, which has attracted studio audiences from the great farm areas surrounding Chicago when these rural folk invade the big town. A ticket to "Breakfast Club" has been standard equipment for a good time in the metropolis for the yokels.

Gabbers-Vs. 'Dies' Fight Starts 'Thought Control' Mobilization

By SAUL CARSON

Radio and films, backed by some of the most powerful AFL and CIO groups in and out of show business, and supported by other organizations numbering (with their affiliates) more than 1,000,000 members, have organized a "Mobilization Against Thought Police in the U. S. A."

That's the net result to date of the steps taken by the House of Representatives' neo-"Dies" committee—officially the Committee on Un-American Activities—which has requested a look at the scripts of seven radio commentators.

The "mobilization" (that's an informal title, the official name being very mild, "Continuation Committee") was formed Monday night (22) at a meeting at the Hotel Astor, New York, presided over by Norman Corwin. He was selected chairman of the "Continuation Committee." It was a closed meeting, attended only by delegates from some of the most powerful organizations interested in preservation of civil liberties, especially as expressed through the air, pix, the stage and arts.

Reason for keeping the meeting closed was simple. There was no secrecy involved or fear to oppose the "Dies" group which is controlled by Representative Rankin of Mississippi. Instead, it was the consensus of the delegates that the moves they plan would be stronger after such steps are sanctioned officially by executive councils and boards of the organizations which could not be convened soon enough. There was no doubt, from the nature of representation at the meeting, that formal approval would result.

A number of immediate steps

(Continued on page 46)

Coincidentally—

Several sidelights developed in radio's fight against the campaign begun by the House Committee on Un-American Activities.

One was the fact that "Variety" made the Congressional Record. Last week's (17) "Variety" story and editorial on the issue were inserted by opponents of the "Dies" group.

Second was that counsel for one small station in New York, Sandor Cohen, of WOV, silently told the "Dies" group off. He did not submit scripts of commentaries by Hans Jacob, even refused to acknowledge the committee's official request.

Coincidentally, however, it was pointed out that both Jacob and a second of the gabbers, William S. Gailmor, had received notice they're going off the air.

Pearson-Serutan Divorce; Gabber In $5,000 Class

As of yesterday (Tues.) deal was practically set for Lee Hats, through the Weintraub agency, to inherit Drew Pearson and the 7 o'clock Sunday night slot on ABC (Blue), when Pearson and Serutan call it quits.

Pact is said to call for between $4,500 and $5,000 a week for the commentator.

Drew Pearson, heard Sunday nights at 7 on ABC (Blue), is parting company with his sponsor, Serutan, and the Washington commentator is currently being offered for sale.

However, just who's doing the offering created some sort of a snarl which has tied up negotiations on one deal, at least.

ABC (Blue) put a $3,000 weekly tag on Pearson (who, incidentally, mushroomed from a starting scale of $750 several years ago). It looked like a deal had been set through the Franklin Bruck agency for Pearson to retain the same Sunday night spot for Bowman Gum, but when Pearson's personal reps heard about it they, in effect, questioned ABC's right to set a $3,000 price on the commentator, suggesting that they may deem Pearson worthy of a higher coin bracket.

Squibb's Itch For Dramatics

Restrained feuding is going on between the radio departments of B.B.D.&O. and Geyer, Cornell & Newell over the Squibb property. The Squibb organization has already made it quite clear that it wants a program "like" 'Theatre Guild' or 'Screen Guild Players'" and wants to get away from the musical format.

BBD&O formerly handled radio activities for Squibb, when Lyn Murray and his aggregation were featured. Currently, Jimmy Carroll, singer, and an orchestra are doing somewhat similar chores for Squibb over CBS thrice weekly, Mon.-Wed.-Tues. 6:15-6:30 p.m.

The hitch, of course, is the lack of a suitable half hour. It has been reported that as soon as BBD&O can find the time, Squibb will return to the original fold. Until then, it will continue to air thrice weekly with Geyer, Cornell & Newell at the helm.

Censorship Ranped By News Analysts

The Association of Radio News Analysts, which includes many of the topflight gabbers in the country, with Lowell Thomas as proxy and H. V. Kaltenborn as chairman of the executive committee, has come out flat-footedly against any and all censorship by anyone and everybody.

For the first time in its existence, ARNA last week adopted a code of ethics which it circulated to the radio trade. There were six points in the code, some of them touching on other touchy issues, like "plug uglies" etc. But shortest of the six articles of faith was the sixth and last, reading:

"The association opposes all censorship of broadcast material."

Trade circles immediately noted the brevity of that point and its all-inclusiveness from the very fact that it mentioned no source of possible censorship but specifically included "all."

Officers of the association, and members, who were known to have discussed every dot and comma in the code for at least two weeks,

(Continued on page 46)

LEWIS OUT OF AFRS, DEFERS FUTURE PLANS

Hollywood, Oct. 23.

Col. Tom Lewis, who activated Armed Forces Radio Service and has been its commandant since May of 1942, was returned to civilian life Friday (19) after being processed out of the Army at Torney General hospital at Palm Springs. He had been on the desert for two weeks following a long bronchial illness. Maj. Martin Work was named commandant at AFRS, a pro-tem assignment until a regular Army officer takes over.

Col. Lewis said that beyond a two-month vacation his plans are indefinite. For a time it was believed he would either return to Young & Rubicam to resume his old post as radio director or join Chet LaRoche at ABC (Blue). Now that LaRoche has left the chain it is reported he'll either join him in a new venture or return to Y & R.

New P & G Air Dept. Seen As Nighttime Trend

Procter & Gamble, biggest daytime radio spender in the country, with morning and afternoon programming-time billings running into approximately $10,000,000, is going to expand its steadily mounting nighttime programming on the air.

Cue to the new policy was seen this week in the upping of G. A. Ralston, former Compton agency man who's been with P&G now for nearly four years, into the post of director of radio in charge of nighttime programming.

W. M. Ramsey, radio director for the soap outfit, stays in his job and, the official pronunciamento says, "will represent the company in broad matters of radio policy which concern both daytime and nighttime shows." Ramsey, at the same time, will also continue to be responsible for the daytime airers.

The latest addition to the P&G afternoon radio sked is "Queen for a Day," the Coast-originating MBS show, which this firm is going to split come the end of the year with Miles labs of Chicago.

Nighttime programs already sponsored by P&G include the Mon.-Fri. strip on CBS (Jack Kirkwood, "Mommie and the Men," Vic & Sade, and Jack Smith), Rudy Vallee, "Life of Riley," the Ralph Edwards "Truth or Consequences," and "FBI in Peace and War."

Neither Ramsey nor Ralston would talk about any new nighttime planning, latter declaring that insofar as he knew no new shows were in the making "and if we did have some, we don't know where we'd put them."

But the mere expansion of the radio department and the naming of one exec specifically for the nighttime operations indicated that the firm intended to do more with the night air than has been mentioned to date.

Toronto Symph Snares Bankroller for Series Via Trans-Canada Web

Toronto, Oct. 23.

The Toronto Symphony Orchestra, under direction of Sir Ernest MacMillan, goes on the air Oct. 26 for the first time as a commercially sponsored venture. Paying the shot for the 94-piece musical setup is the Robert Simpson Co., Ltd., big local department store, which has signed the deal for 24 concerts, emanating from CBL, and to be carried over the Trans-Canada network of the Canadian Broadcasting Corp. Toronto Symphony has had occasional sustaining tenure in the past, but this is the first time aggregation has had a commercial sponsor.

Deal was made by Harry E. (Red) Foster, young agency head who, by his recent "raiding" tactics, is causing consternation in Canadian advertising circles. Hypo to the Toronto Symphony will be the engagement of guest conductors, with Arthur Fiedler of the Boston Symphony leading off.

BREAK GROUND FOR NBC COAST STUDIOS

Hollywood, Oct. 23.

NBC's two new audience studios, each seating 340, will be ready for broadcasting shortly after first of the year. Ground was broken last weekend, with western division chief, Sid Strotz, turning the first spade of earth while stars on the network ah'ed and oh'ed for the cameras.

Studio annex in rear of Radio City is a $350,000 project.

WNEW 'Ballroom' Leads For Period's Ratings

According to the September Pulse report, WNEW's (N. Y.) "Make-Believe Ballroom" during the across-the-board hours of 10-11:30 a.m. and 5:30-7:30 p.m. has a better average rating for the 14 quarter-hours than any other station in its area during the same period.

Current average ratings for the other four leading N. Y. stations are: WABC, 3.4; WEAF, 3.4; WOR, 2.7; WJZ, 2.6. WNEW's is 4.4.

KPO Projects 'Frisco Plan' As Reply Of Radio To U. S. Juve Crime Pleas

San Francisco, Oct. 23.

Speaking before the Radio Executives Club in New York last week, United States Attorney General Tom Clark pointed up the tremendous possibilities afforded radio in combating juvenile delinquency, asserting, in effect, that no other medium has the impact to present the whole problem.

Oddly enough, what Tom Clark was telling the N. Y. radio execs was nothing more than addenda to the thinking — and action — that's been going on around KPO. John Elwood's aggressively-operated NBC station here. For Elwood has long known that the acute problem of juvenile delinquency, a problem inevitably intensified during the war years, must be tackled nation-wide as perhaps No. 1 on the postwar "sociological reconversion" agenda.

That's why Elwood and his ambitious programming staff, headed up by Wendell Dixon, have been taking the bull by the horns. They find themselves in the peculiar position of being in the midst of the most interesting and notable experiment in America today in combating the problem of juvenile delinquency—an experiment that, in its way, is as remarkable and as noteworthy as the "Springfield Plan."

Because of the overwhelming success of the San Francisco School Delinquent Parents, based on the theory of its founder and originator, George Jarrett, the S. F. Examiner police reporter, that "the correct result lies in correcting the cause," Elwood now feels the time is ripe to showcase the "Frisco Plan" to the entire nation via KPO and a weekly half-hour show.

Nearly 100 other cities are already looking to S. F. for guidance in setting up similar measures to cope with juve delinquency. That's the convincer to Elwood that radio can make a notable contribution to public service programming in spotlighting the methods by which parents are reintroduced to their children on a new, more wholesome and comradely basis, proving that the best answer for control of juvenile delinquency lies in a school for delinquent parents.

For two years now the "Frisco Plan" has been in operation, a plan under which parents of the offending kids are "sentenced" to eight weeks of compulsory attendance at the Parental School, where, under the expert guidance of trained psychologists, the neglect, lack of control, ignorance and irresponsible home life of the adults are thoroughly sifted to arrive at a solution of the individual problems.

KPO has already patterned the framework of its series. The introductory program, auditioned for Niles Trammell, NBC prexy, and scripted by Eleanor McKinney, a KPO staffer, was documented from the files of the Parental School and tabbed "Delinquent Parents." It's a hard-hitting presentation. Attention isn't focussed on the entertainment aspect; it bares some ugly stories. But as a challenge to thinking Americans in coping with one of the nation's greater problems, such a series merits immediate attention.

NBC Radio Recording Facilities, Staff Rise To Double War-Size

In addition to more than doubling its engineering facilities when the organization occupies the seventh floor at 30 Rockefeller Pl., in N. Y. next month, NBC's radio recording division will have increased its sales staff more than 100%. While operations are being stepped up in the branch offices of the recording division in Chicago, Hollywood, San Francisco and Washington, the greatest amount of activity is going on in New York, where all productions emanate.

During the war, when several men were taken on as military replacements, it was with the understanding that the original holders of the jobs would get them back once discharged. However, productional operations have grown so, it has been decided to keep all the military replacements on despite the return of the ex-service-men.

Among the new men who have joined or rejoined the staff are: Tom Lyman, who left the air force as a captain, joins RRD as assistant to William R. Seth, Jr., promotion director; Danny Schmidt, as member of syndicated sales staff; William Young, Jr., who joins the commercial service sales dept. Young's father was manager of the Washington branch of RRD before he died. Don Mercer, who came out a first lieutenant, also joins the syndicated sales service staff.

The most important technical improvement the division will have achieved will be having its own processing department, which will be responsible for cutting the five-day interval between the actual recording of the transcription and the time the pressings are produced for subscribers. Hitherto all processing was taken care of by RCA's Camden (N. J.) production plant.

RRD's syndicated programs currently number 21, and the basic Thesaurus recording library numbers 5,000 selections. The department is now working on the formats of several new syndicated programs.

PROBST SUCCEEDS HOWE AS CHI UNIV. AIR HEAD

Chicago, Oct. 23.

George E. Probst has been appointed head of the University of Chicago radio office, succeeding John P. Howe, who has become executive assistant to Asst. Sec. of State William Benton. Benton was formerly a veepee of the university.

As head of the radio office, with which he has been associated since 1939, Probst will be concerned with the production of the University of Chicago "Round Table" program, heard over NBC, and "The Human Adventure" aired by Mutual under Revere Copper sponsorship.

Robinson Authoring

Hubbell Robinson, Jr., recently resigned production head of the ABC (Blue) network, is writing six articles for Esquire on assignment.

First due in November, and all with a radio-showbiz flavor.

Ezra Stone Back as Henry

Ezra Stone returns as Henry Aldrich on Nov. 2, after an absence of more than four years. Stone was inducted into the Army July 23, 1941, and was recently discharged as a master sergeant.

Others who have replaced Stone: Norman Tokar, Dick Jones, both of whom were inducted, and Raymond Ives, who bows out on Oct. 26.

'Program Farm' Outlet Planned By Lee Segall

Houston, Oct. 23.

What appears to be the first constructive attempt to run a radio station for the express purpose of using it as a "farm" to build up shows instead of personalities, is seen in the application filed with the FCC for a new indie radio station here by the Lee Segall Broadcasting Co.

Station would have no national affiliation but be a local indie, with all programs produced in Houston. Purpose, according to Segall, is to have a proving ground for developing new radio ideas. Agencies, says Segall, shy away from ideas as a rule, preferring names as a more solid money draw. Although believing in the value of names, Segall contends that high ratings can be obtained without them, and cites "Dr. I. Q." (which he created), "Truth or Consequences" and "Information Please" as examples.

If his application is granted, says Segall, ideas will get a "break," to offset stations catering to moneyed people swayed too easily by glamour of names. In 15 years' experience, Segall developed in addition to "Dr. I. Q." such programs as "Vox Pop," "Fish Pond," "Carton of Cheer," and "Sing For Dough."

His company has been incorporated for $100,000 and includes himself as prez; William A. Smith, builder, as v.p.; Frank O'Connor, C. P. A., as treasurer; and Sam W. Levy, attorney, as secretary.

KUTSCH LEAVES SWIFT, JOINS REGIONAL WEB

Chicago, Oct. 23.

William J. Kutsch has resigned as radio director of Swift & Co., a position he has held for the past two years, and is joining the North Central Broadcasting System on or before Nov. 1, as vice-president in charge of sales, with headquarters here.

Move is in line with prez John Boler's plans for expansion of the network.

Kutsch joined the packing company in April, 1942, and, as radio director, has had supervision of the company's activities on the ABC "Breakfast Club" program and direction of the firm's radio spot campaigns. Previously he was advertising manager of the Staley Mfg. Co. at Decatur, Ill.

Radio to Be Enlisted As Government Aid in Sale Of Surplus Property

Washington, Oct. 23.

The Government will seek to develop radio as a regular medium to aid it in the sale of surplus property, on the basis of a suggestion by Rep. Gordon L. McDonough (R. Calif.).

McDonough, who represents Hollywood in the house, got word yesterday (22) from W. Stuart Symington, chairman of the Surplus Property Administration, that the use of radio for the purpose has been adopted as standard policy by the agency.

"Upon receipt of your letter," Symington wrote, "I have given instructions that a constructive surplus property information program for radio dissemination be developed. The radio networks will then be approached with the request for free time."

McDonough talked in terms of radio advertising and it is possible that such paid advertising may also be developed.

ROVING GABBERS HYPO LOCAL CHI NEWS SHOWS

Chicago, Oct. 23.

While it was generally agreed several weeks ago among local radio news directors that some new ideas would have to be used in the presentation of newscasts to uphold some of the intensified listening interest built up by former war news broadcasts, the first move in this direction was made last week by Station WMAQ. In an effort to step up its local news coverage Sheldon W. Peterson, a member of William Ray's NBC Central Division news and special events department, has been assigned as a roving reporter covering the major news outlets in the city, giving the local news programs the added advantage of on-the-scene reporting.

Station WBBM is expected to institute a similar procedure this week except that it intends to alternate four or five men from Everett Holles' news department on street assignments, eventually picking the best suited for the permanent job. There is no doubt that the portable film recorder will be used extensively in covering spot news happenings here in the future, to be worked in with the regular news broadcast, from indications already noted.

Flamm in Station Bid

Washington, Oct. 23.

Donald Flamm, former owner of WMCA, New York, has applied to FCC for a construction permit for a new standard broadcast station to be operated in New York. He has asked for a 5,000 watt, unlimited station on 620 kc.

Westinghouse Radio Stations, Inc., has asked permission to step up KEX, its station at Portland, Ore., from 5,000 to 50,000 watts. KMPC, "Station of the Stars," at Los Angeles, has filed an application to go up from 10,000 to 50,000 watts.

WMCA-Assoc. Tie Hypoes 5th Web, Helps Affiliates

Associated Broadcasting Corp., which bowed officially as a national net on Sept. 16, made a genuine pitch for coast-to-coast status this week (22) when it signed up WMCA, New York, as an affiliate.

With this move, Associated has not only opened the largest metropolitan district to possible new national advertising sponsorship, but has also put itself in position to hypo its programming setup with top public service shows as well as through origination of entertainment programs of major importance.

When Associated went on the air as a national net last month, WMCA was announced as a "cooperating" station. It was common knowledge in radio row that Leonard A. Versluis, president of Associated, had been angling for WMCA for many months and had got the cold shoulder from Nathan Straus, prexy of that N. Y. indie.

WMCA finally came into the network fold, and entirely on its own terms. Its contract is for one year. All extra expenses resulting from branching into network operation will be borne by the net. Any sponsored network shows to be aired over WMCA will be paid for at regular web rates—while the station, on the other hand, being an affiliate rather than a flagship, is not obligated to carry any net show which it happens not to want for one reason or another. An incidental benefit to the station is that it will now have a 20-piece house orchestra, instead of the previous 14-man group, and the extra cost will be paid by the network.

While on the surface it looked as if WMCA had got all the best of the deal, trade circles were quick to note important benefits to the new net and its other affiliates from the inking of WMCA.

The New York station has some well-thought-of public service shows, and that's exactly what Associated and some of its affiliates need. Such shows as "Labor Arbitration," "Business Forum," "When He Comes Home," and "Halls of Congress" may now go net and help build up the public service record of Associated stations.

Gabbers like Frank Kingdon—who got national billing when he subbed for Walter Winchell during August—and J. Raymond Walsh may now be heard in the sticks where voices like theirs seldom penetrate. Special events can now originate from New York, frequently the central spot for such programs.

Another benefit to the Associated affiliates was seen in the fact that, starting from scratch, some of the WMCA features, especially Kingdon and Walsh, can be built into profitable cooperative airers. The experiences of both the American (Blue) and Mutual net co-op departments have shown that spielers are among the most lucrative packages for them.

The Associated-WMCA pact goes into effect Nov. 5, the New York station designating nine hours daily between 9 a.m. and midnight for network programs. Meanwhile, last Monday (22), WMCA started beaming its first Associated feature by taking on the Adam hat-sponsored weekly, Monday night boxing bouts, with Sam Taub as sportscaster.

The Fight Goes On

Now that Associated Broadcasting Corp. is going to have a New York outlet, a real fight may take place between Associated and American (Blue) webs for use of the initials ABC as identifying tag.

The argument has been going on for several months, with federal court action skedded for early next month. But there was possibility for another suit by Associated, since it will be able now to bring suit in New York, home office of American.

San Francisco — Norman Paige, ABC war correspondent, in this week from Tokyo after nine months of Pacific war reporting. Leaves for N. Y., where he will confer with network officials.

BING-KAPP DISKERS' SLAPDOWN

Seven Indies Hold Out Against BMB, Want Circulation Figures Shown

Chicago, Oct. 23.

In an effort to iron out objections raised by seven independent stations against certain phases of the Broadcast Measurement Bureau, Hugh Feltis, prexy, and Leslie C. Johnson, District NAB Director, have called a meeting at the Palmer House for Thursday (25) for discussions with the holdouts. The stations, WIND, WJJD, WGES, WAIT, WAAF, WSBC and WHFC, constitute an important bloc, and BMB is anxious to get them into fold.

Following Feltis' meeting here several months ago, when he enrolled many stations in this district in the BMB, the dissenting Chicago outlets objected to the primary, secondary and tertiary terms being used, suggesting that these coverage terms be abandoned and in their place actual circulation figures be used, which can be projected from tabulations of the controlled sample ballots to be used in BMB's operation. They also objected to the taking of an arbitrary percentage to determine primary coverage.

The independent stations suggested a solution that would give a county breakdown, showing the percentage coverage for each county and eliminate the disadvantage to the industry of BMB's formula by which a measured station in a metropolitan market could have an indicated circulation greater than some of its competing newspapers and still not even show a tertiary coverage.

Objections held that, if radio stations are to compete with newspapers, they should have corresponding circulation figures to show their clients, and their audiences in a given area should be shown in the best possible light.

Cavalcade of Stooges

Getting a top-billing spot on the Elgin Watch two-hour Thanksgiving Day show will be a "Cavalcade of Stooges" in which the guys in nightime programming who contend that without them the name stars would be dead ducks will battle it out for supremacy.

Idea is currently being worked out. As in past years, Carroll Carroll will head up the writing staff for the brace of Elgin star-studded holiday shows (Thanksgiving and Xmas). Producer not yet set. In past years Tony Stanford copped the J. Walter Thompson assignment, but he's currently at the production helm of the Eversharp "Maisie" show for the Biow agency.

AFRA's Chant Vs. Riggs and Boome

It's costing George Washington Hill, sponsor of the Jack Benny and "Hit Parade" programs, exactly $1,000 a week for the services of L. A. (Speed) Riggs and F. E. Boome, the two boys who weekly wrap up the opening and closing tobacco auctioneer's chant. And at the rate of $500 apiece for what approximates a minute and a half of work, that makes them two of the highest paid guys in radio, in terms of performance time.

While the Benny show originates from the Coast, the Riggs-Boome chant is piped in from New York. It's strictly a walk-on for the duo, requiring no rehearsal or preparation, and adds up to one of the all-time "cinch" jobs in radio. They're in on an "exclusive" for Hill on a 52-week basis and, despite the $50,000 annual "take," they still regard the commercial as a sideline to their regular seasonal tobacco market auctioneering job.

For some time now, the American Federation of Radio Artists has been asking "how come"? the boys have never been AFRA-tized, the radio actor's union contending the two hold the status of performers. But apparently Riggs and Boome think otherwise for as yet they hold no membership card.

Welles to Permanently 'Stooge' for M'Carthy

Hollywood, Oct. 23.

Orson Welles, has been set as regular on the Charlie McCarthy show starting Nov. 25.

He will continue his Sunday morning commentary series for Lear Radio on ABC (Blue).

Radio Directors Mull Nat'l Setup; Chi Organized

Hollywood, Oct. 23.

First move by Radio Directors Guild to perfect a national organization and compose differences between New York and Hollywood memberships will be initiated Wednesday night (24) at a meeting called by Thomas Freebairn-Smith, protem head of the Los Angeles chapter.

Session, to be held at CBS, will be attended by William N. Robson, RDG prexy, and Jerry Devine, one of the leaders of New York organization, recently chartered by AFL.

The Hollywood contingent is reported unsympathetic to any contemplated strike action by their eastern confreres, believing that such a drastic move at this time is ill-advised in view of the lack of a cohesive organization. Local directors are also said to have been miffed because of the N. Y. group's acceptance of an AFL charter without consulting with the Coast chapter.

Network directors and assistant directors in New York are Guild-affiliated, but no such alignment has been effected here. Agency producers of Hollywood programs are generally agreed that, until such time as chains accept Guild membership for their directors, and solid front is resolved in New York, Hollywood and Chicago, there can be no concerted action for their demands.

Tomorrow night's (24) meeting will be concerned largely with clarification of Guild's purposes and intents, and crystallization of sentiment for compact national organization. Coast directors are expected to make bid for national headquarters in Hollywood on grounds that producers on more important shows are based here. In east more importance is attached to network producers.

Guild was organized in New York

(Continued on page 46)

ABC's Pub. Relations Setup

A new division of public relations paralleling the already existing publicity dept. has been set up by Robert V. Kintner, veepee of the ABC (Blue) net.

Division is being headed up by Robert Saudek, who steps into the job from position of manager of net's sales service.

Saudek has been with the web since it was divorced from its NBC affiliation, and was previously with NBC when it carried both the old "Blue" and "Red" nets. For a time during the war, he worked with OWI at ABSIE, in London.

MAY AFFECT ALL JOCKEYS

Lawyers representing Bing Crosby and Jack Kapp, president of Decca Records, are currently working out a formula which may ultimately draw in the reins on the cuffo use of name talent on recorded radio programs.

For the first time since the emergence of disk shows as big business in radio programming operation, lawyers spearheading the Crosby-Kapp deal are confident that they've now got the thing licked legally, without Government interference.

In past years, such top recording personalities as Crosby, Paul Whiteman, Fred Waring, etc., have tried to prevent the use of their records on disk jockey and transcribed shows, but legally they didn't have a leg to stand on. If, as the lawyers now think, they've got the Crosby deal wrapped up with full backing of the Fair Trades Commission, it may result in similar deals involving recording artists and have a vital bearing on local station income from sale of disk programs.

How It Would Work

Here's how the deal shapes up: Crosby would be sold to a single sponsor, who would have exclusive use of all Der Bingle's Decca releases, including a catalog of 275 sides currently in the Decca library, to which The Groaner would supplement his banter routine, etc. If a station wants to use a Crosby recording, he'd have to do business with the sponsor. It's felt that the Fair Trades Commission would fall in with such an "exclusive," since the sponsorship aegis would bring cuffo use of the recordings under the heading of unfair competition.

Support of James C. Petrillo and the American Federation of Musicians is reported, since the musicians would share in the sponsorship coin on the basis of the number of times a recording is played.

It's reported that the Crosby-Decca disk deal would be part of a package transaction for the bankroller who latches on to Crosby's live show. (Everett Crosby, brother and manager of the Groaner, says the crooner definitely won't be back on the air for Kraft; that the seven-year clause in the California state laws will support the contract voiding and that Crosby, after 10 years with the same format and for the same sponsor, is convinced that it's to the mutual advantage of both himself and Kraft that the divorce become final).

For the privilege of buying up all Crosby recordings, the client would pay a reputed $750,000 over and above the cost of the live show. According to Crosby's manager, there are actually about 20 potential sponsorship deals on tap for the singer, but nothing will be done until the Kraft situation has been cleared up.

Keystone B'casting Deals New Evidence That Lid's Off on Small Markets

Chicago, Oct. 23.

Indications that manufacturers, now that they are swinging into full production, are again eyeing the small markets was evidenced last week when Naylor Rogers, Keystone Broadcasting System v.p. in charge of western sales, sold two 52-week contracts to national advertisers for time on the entire Keystone network.

Sterling Drug, through Sherman & Marquette, Chicago, will use five one-minute spot announcements a week over 200 stations, a total of 1,000 each week, to advertise Dr. Caldwell's Laxative Senna, and the Dr. L. D. Legear Medicine Co. (stock remedies) are sponsoring a five-minute transcribed program, "The Hayden Family," three times a week over the chain. Latter account was sold through Simmonds & Simmonds, Chicago.

Radio's Postwar Job Aimed at Schools Highlights Chi Teachers Conference

Chicago, Oct. 23.

"Radio has the greatest power for bringing the nations of the world together to promote a better understanding of how the other fellow lives. A vital postwar job awaits the free democratic radio organizations of the world." So said Charles Brewer, North American director of the British Broadcasting Corp., at the luncheon meeting of the Assn. for Education by Radio at the Hotel Morrison Monday (22).

In reviewing radio's difficulties during the war years, Brewer gave several examples to illustrate the ingenuity of people in countries occupied by the Nazis. He told how the French people outsmarted the Gestapo when they forbade the playing of music by Jewish musicians or compositions by Jews. One femme disk jockey, knowing the people wanted to hear Benny Goodman recordings, merely announced the selections as by "B. Bonhomme."

Brewer described how the BBC's school broadcasts operate and said that despite the handicaps of war they grew in number so that more than 12,000 schools in Britain now use broadcasts which are integrated into the school curriculum. One of the principal reasons for the success of the broadcasts, he said, is that the programs are prepared far in advance to meet the requirements of the schools and are produced under the supervision of school directors. British children, he said, are learning much about America in their classroom radio programs which help them visualize more easily activities in the U. S. He expressed the hope that soon children in their classrooms in many lands would have radio to bring them vignettes of life in other countries.

700 Teachers Register

More than 700 teachers registered for the two-day conference here, its ninth annual, indicating that the nation's educators and public school teachers are becoming more conscious of the importance of education by radio.

Highlights of Monday's (22) meeting, besides the talk by Charles Brewer, of the BBC, was the joint discussion by the radio chairman and PTA delegates on the subject "in the public interest, convenience, and necessity," and an FM demonstration presented by WGNB, operated by WGN.

Keying the joint session on Paul Porter's recent American Broadcasting magazine article, "Radio must grow up," was Harold M. McCarty, national PTA radio chairman and director of WHA, University of Wisconsin, who presided. He tabbed some answers that took the discussion out of the realm of the school conference and into the commercial category.

Mrs. Norma Stiegelmeier, Illinois state PTA radio chairman, said she believed broadcasting should be left to professionals and not to organizations, but that in her travels three points on radio invariably crop up amongst almost all of the unit groups she has visited.

First, strong opposition prevails against obnoxious, long, loud and

(Continued on page 44)

Tyler Invites Ideas

The Institute for Education by Radio takes up at its old stand, the Deshler-Wallick hotel in Columbus, next May 3-6, following a war year sabbatical, the travel restrictions and gas ban having forced a cancellation of the 1945 meet.

I. Keith Tyler, director of the Ohio State Univ.-sponsored Institute, is currently inviting suggestions of topics and personnel for general sessions and group meetings. Early exploration of ideas is seen as a move to eliminate overlapping agenda.

New Nip Net Reported to Go Commercial

Japan is going to have commercial radio for the first time in its existence, according to a copyright story, datelined Tokyo, sent Sunday (21) to the New York Herald Tribune by Frank Kelley.

Japan is one of the most radio-conscious countries in the world, estimates of the number of homes having received sets running as high as 95%. The country had two, strictly regimented networks before Gen. MacArthur took over. One of those nets is now being used by the U. S. Army. Presumably, Kelley's report refers to the other web.

According to Kelley, bankrollers of the new Nip net would be 24 manufacturers of radio sets and electrical equipment, nine major newspapers, five magazines, three theatre and pix concerns, two disk outfits and eight department stores.

Kelley reported also that experimental television broadcasts would be started in Japan "this year" with permission of the Allies.

Press Gets Transmitters

Washington, Oct. 23.

The State Dept. yesterday (22) released three of the Government shortwave frequencies on the Coast so that the American press associations can have additional channels to pipe news to Japan and the Far East generally.

Action was taken by Asst. Secretary of State William Benton "in line with the department's policy to help American commercial enterprises which are distributing American information abroad."

WDGY, Mpls., Bought For Upward of 300G

Omaha, Oct. 23.

Mrs. George W. Young, widow of Dr. G. W. Young, pioneer broadcaster, announced the sale last week of WDGY, Minneapolis. Price was over $300,000.

Purchaser of the station was the Twin City Broadcasting Co., which is owned by Charles and James Stuart, operators of KOIL, Omaha, and KFOR, Lincoln.

Lee Whiting, commercial manager of WDGY, was appointed to the post of station manager by Mrs. Young.

Jordans Go Gallivantin'

Hollywood, Oct. 23.

The Jordans—Jim and Marian—radio's most chronic stay-at-homes, are going visiting next week, and out of the country, too. They've been asked by the Canadian government to help out with the forthcoming War Loan Drive so their broadcast of Oct. 30 will come from Toronto.

After the big bond pitch they'll swing down to New York for an airing of "The McGees," and enroute home drop off in the old-home town of Peoria for "Fibber and Molly Day."

WJJD Pacts Elson For Sponsored Ballcasts

Chicago, Oct. 23.

Exclusive contracts were signed yesterday (22) between WJJD and Bob Elson, recently released from the Navy, that will bring the w.k. baseball announcer back on the air next summer as play-by-play announcer of the Chicago White Sox ball games to be aired by the Marshall Field outlet.

Games, sponsored jointly by the Walgreen Drug chain and Old Gold cigarets, were done for many years by Elson before he joined the Navy. Elson has also been signed by the Chicago Daily News to call the broadcasts of the 25 home games to be played by the Blackhawks hockey team from the Chicago Stadium starting Oct. 31 and running into March, to go out over station WIND.

"HIS HONOR THE BARBER"
With Barry Fitzgerald, Barbara Fuller, Leo Cleary, William Greene, Dawn Bender, Opie Cates orchestra; Frank Martin, announcer
Writer-Director: Carlton E. Morse
Producers: Johnny Christ, John Morris
30 Mins.; Tues., 7:30 p.m.
P. BALLANTINE & SON
WEAF-NBC, N. Y.
(J. Walter Thompson)

Ballantine is serving Barry Fitzgerald as listeners know him on the screen. He's a sentimental soul who is always moved to help others out of their difficulties—then he wants the deeds dismissed. It's a characterization the whole family will consider loveable, although Ballantine is for the adult members.

Fitzgerald, listeners are reminded, is an Oscar winner, plays the role of Fitz, a man of two occupations: the community judge and barber. There are no great court scenes involved. Judge Fitz, as Carlton E. Morse depicts him, is the radio male counterpart of Dorothy Dix, helping the little people solve their little problems. There's some over-writing of the main role. However, Fitzgerald overcomes this handicap by giving his lines effective nuances. He's stubborn and mulish one minute; mellow and whimsical the next, and always telling the young to marry although he himself is a confirmed bachelor.

Much of the opening program was sketchy and unsatisfying dramawise because, no doubt, Morse wanted listeners to get a hundred and one impressions of both his honor and the barber. He wanted listeners to know that when Judge Fitz decides to fine the defendant $1.25 for a minor misdemeanor, the plaintiff will be expected to spend the money on the three-in-one special (shave, haircut and shampoo) after the court session. There's Barbara Fuller who plays his charmingly domineering niece. And Leo Cleary portrays the belligerent and always fuming sheriff, with whom Judge Fitz is always feuding—just for feuding's sake. Youngsters who despoil public property are properly chastised in sometimes legal words one wonders how they ever understand.

Nevertheless it's all getting off to a good start. The program is adult, if at times a little too saccharine. Fitzgerald's acting doesn't lose any of its charm before the mike. He's one of the few actors who can do as much with his voice as Lon Chaney could once do with his face. His film followers certainly have no reason for chagrin.

The Opie Cates orchestral tie-ups contribute to the generally lively spirit of the show. Frank Martin competently handles the Ballantine commercials.

"CLUB TIME"
With George Beverly Shea, Gospel Singers, Jay Arlen, Beverly Taylor
Writer: Howard McKent Barnes
Producer: Henry Selinger
15 Mins.; Sat., 9:15 a.m.
CLUB ALUMINUM PRODUCTS
WLS-ABC, Chicago
(Trade Deve opment Corp.)

For those who are entertained or rather comforted and inspired by a session of hymnal singing this weekly stanza will obviously please and in time find its niche among listeners the same as "Hymns of All Churches." On first program a mixed group of choralists, under the musical direction of Don Hustad, and featuring George Beverly Shea, bass-baritone, sang "Hark, Hark My Soul," "Come Thou Almighty King," "Eternal Father, Strong to Save," and "Onward Christian Soldiers" and before the signoff Beverly Taylor read the 91st Psalm. All numbers are done to organ background. Jay Arlen does a dignified job as announcer-narrator and the short commercials, at the beginning and end of the 15 minutes, are in good taste. *Morg.*

"AN EVENING WITH ROMBERG"
With Sigmund Romberg and orch, Irene Hill, Frank Farris; Frank Gallup, Jack Costello, announcers.
Producer: Don Gillis
Writer: Flora Bash
30 Mins.; Wed., 8:30 p.m.
BROWN & WILLIAMSON
WEAF-NBC, N. Y.
(Russel M. Seeds Co.)

There's something ingratiating about a Sigmund Romberg program, a sort of slightly schmaltzy, somewhat nostalgic, but always pleasantly tuneful session of gay or sentimental music served up with snap and dash. Wednesday's (17) opening airer was pretty much that. The genial Viennese composer-conductor was in form; his orchestra of 52 pieces was in fine fettle, and the program went off to the queen's taste.

The half-hour was quite varied, with Strauss and Tschaikowsky thrown in as well as Romberg. Which is just as well. Romberg doesn't make the mistake of playing all of his own tunes, although frankly he's been so prolific a composer that he could very well do so in sufficient variety for a few programs anyway. The Strauss contribution was the ever-charming "Tales From the Vienna Woods" waltz, the Tschaikowsky, being a medley of themes from the Piano Concerto, "Nutcracker" Suite, "Marche Slav" and "1812 Overture," arranged by Romberg. The latter was a little overlong and pretentious, but then some listeners don't care for hodge-podge medleys of any composer that give brief themes and sections in distorted tidbits, with their bewildering change of tempo, mood and sentiment.

The Romberg tunes were all right, from the snappy opener "Kiltie's March," to the vocal numbers. Irene Hill lent a clear, light lyric soprano to "Alice Blue Gown"; Frank Farris' full baritone boomed forth "On the Broad Highway," and both soloists made a charming duet of "Down the Winding Road."

There was no opening or closing commercial, but two fairly full ones between various numbers, well written, and satisfactory as to content, style and delivery. *Bron.*

"DINNER DATE AT CIRO'S"
With Jack Steck, m.c., Don Renaldo and orch, Gloria Mann, guest stars.
Writers: Si Shaltz, Gertrude Golden
Producer: John Scheur
15 Min.; Tues. and Thurs., 6:15 p.m.
CIRO's
WFIL, Philadelphia
(Adrian Bauer)

If this one can hold up to standard of show caught Thursday evening (18) and some of the rough edges can be smoothed, it looks to have something. Names and talents of guest stars will have much to do with clicking possibilities and as Philly's legit right now is going along on high, with a full booking sked, producers shouldn't have trouble in getting talent with local niteries to help out.

Format of the show is an interview of stage stars with discussions of their vehicles, with local drama and film critics participating. First session had Leonore Bushman, movie critic of Daily News; with Ralph Bellamy and Ruth Hussey of "State of the Union," smash legit click locally, as stars. Steck handles the interviewing which isn't just limited to the stars but includes ringsiders, both celebs and just plain customers.

Musical interludes provided by Renaldo and his boys and by Gloria Mann are distinctly above average and keep show on even keel eliminating possibility of too much gab. Theme is "Chasing Rainbows" which refers to the Rainbow Room of Ciro's from which the program emanates.

Whole show is along line of "Breakfast in Hollywood," with management giving orchids, theatre tickets and other gifts to ringside interviewees. Start was creditably smooth, with still need for a little more informality and ease. *Waters.*

HAL WINTER
With Ruby Newman and orch; Bob Hite, announcer
Producer-Director: Ace Ochs
Writer: Madeleine Clark
15 Mins.; Mon. to Fri., 4:30 p.m.
Sustaining
WABC-CBS, N. Y.

CBS' policy of building up fresh personalities new to radio brings forth a good prospect in Hal Winters. Singer, preeming Monday (22) on a five-day-a-week stint, disclosed a very attractive lyric tenor, nicely styled. Voice is small and not too robust, with a sweet appealing quality, especially in the high register. Singer is a little uncertain at times in his production, at start of a phrase, but picks up quickly to smooth effect. Handled two ballad tempo standards well in "If I Love You" and "Star Dust," with good change of pace in the rhythm number "If You Believed in Me."

Ruby Newman and his orchestra offered some neat backing, with the band's orchestral arrangements particularly a standout. Orch also held center of stage with its rendition of "Falling in Love With You." *Bron.*

"FIRST NIGHTER"
With Barbara Luddy, Olan Soule, Willard Waterman, Bobby Ellis, Hope Summers, Geraldine Kay, Phillip Lord, Ed Prentiss, Art Hearn
Writer: Virginia Safford Lynn
Director: Joe Ainley
30 Mins.; Sat., 6:30 p.m.
CAMPANA SALES CO.
WBBM-CBS, Chicago
(Wallace-Ferry-Hanley)

Return to the air of this pioneer series is marked by two changes, larger casts and an orchestra double the size (18) of that last heard on the show. Barbara Luddy and Olan Soule are again playing the regular leads each week and have been joined by Ed Prentiss as "Mr. First Nighter." Format remains the same with play split in three acts and Prentiss arriving at the "Little Theatre Off Times Square" in his auto, with accompanying street noise sound effects, being ushered to his seat and thereafter explaining the action of the play. There are commercials before and after the play and between the acts with a good selling job delivered by Rye Billsbury.

"A Sign of Love," opening play of the new series had to do with a young couple awaiting their final divorce decree. The day before it is to become final the about-to-be-divorced husband (Olan Soule) pays a visit to his wife (Barbara Luddy) just as their son (Bobby Ellis) breaks out with a rash that the doctor doesn't diagnose at the moment. The husband bundles them all off to his Aunt Elvira's (Hope Summers) place in the country and tacks up an old scarletine sign on the door leading them to believe they are quarantined, all a part of his scheme for time to reconciliate if possible. In the meantime, fiancees of both the husband and wife (Willard Waterman and Geraldine Kay) come to the house and are forced to stay; Aunt Elvira does a little scheming of her own and by the end of two weeks when the hoax is revealed the two have been brought together again and decide to start all over.

Virginia Safford Lynn's script was particularly good and had several amusing twists that added up to good listening and Joe Ainley's direction kept the action moving at slick pace. Casting was perfect and half-hour was made more enjoyable by the music of Caesar Petrillo and an 18-piece orch. *Morg.*

TOMMY HARMON
Director: Dick Lewis
Producer: Vic Knight
Announcer: Jay Sims
15 Mins.; Sat., 7:45 p.m.
CLIPPER CRAFT CLOTHING
WOR-Mutual, N. Y.
(Emil Mogul)

Tommy Harmon has finally added a new twist to the old and hackneyed sportscasting routine. The Michigan pigskin Prince and ex-Army flyer made his network radio debut inauspiciously, but with a come-on that could lift his program high on the sport-listeners' lists.

Harmon seemingly rates himself an expert player but not an expert commentator. As a result he takes a seat about half-way back allowing the listening audience to furnish the remembrances, predictions and prognostications. The payoff for contributions used is a Clipper Craft suit and the payment winners' local newspapers would make at space rates. (This will disillusion an aspiring few when checks reveal the puny space rates most papers pay.)

Harmon reads the contributions, probably smoothing out a paragraph here and there. His delivery is pleasant and straightforward; he has a good mike voice. For a finale, he predicts next week's football scores with the aid of "a little birdie," who is actually present and doing an all out chirping job. The bird must have hung around goal posts almost as long as Harmon, because its prophetic accuracy is remarkable, based on the second week's results.

Commercials are simple and substantial, with local sponsor identification at the end of the show. Program is in an appropriately good time slot, and Harmon's name plus the audience participation angle should secure heavy listening.

"RED BARBER REVUE"
With Red Barber, Carol Bruce, Allen Roth's orchestra and chorus
Writers: Richard Hanser, Ron Reid
Producer: David W. White
Director: Russell Armbruster
15 Mins.; Mon., Wed., Fri., 7:30 p.m.
SCHAEFER
WEAF, N. Y.
(B.B.D. & O.)

Red Barber is whiling his time away on this expensive little opus. For three evenings a week, he chit-chats, reads commercials, a guest sings, and Allen Roth's orchestra and chorus play the supporting roles. As far as the script is concerned, the only thing stimulating about it is the skillful manner in which Barber spiels commercials. Rest of the chatter is dismissible.

Carol Bruce, who's in N. Y. for the Helen Morgan role in "Showboat," was on hand (17) with a couple of songs, but rendered them unfeelingly, although one of the numbers was "The Lord's Been Good to Me." Schaefer's beer plugs reminded listeners of the slogan: "Our hand has never lost its skill."

"BREAK THE BANK"
With John Reed King, Bud Collyer, Hank Sylvern
Writers: Walt Framer, Joe Kane
Producer: Ed Wolfe
Director: Jack Rubin
30 Mins.; Sat., 9:30 p.m.
VICKS
WOR-MBS, N. Y.
(Morse International)

With possibility of a single contestant winning more than $1,000 on this program, question arises how much higher can radio sponsors go in their giveaways. If it goes any further, it can safely be assumed that inflation is here to stay.

But aside from the awe-inspiring sums handed away for a fairly good IQ, "Break the Bank" shapes up as a well-built and compact show that sustains listener interest. Spark-plugged by John Reed King, show contains frequent humorous inserts and goes along at a fairly rapid clip.

Under present format, a contestant can reach the top figure of $1,000 plus whatever is left in the pot by previous quizzee in nine easy questions which start at $5 for the first and continues until the top figure is hit. If contestant fails in one spot, he has the opportunity of continuing but loses credit for the last question answered correctly. If he fails again, he carries off all money earned on successful queries. Questions are based on corporate names, such as Paramount, Lockheed, etc.

Bud Collyer, aside from contributing to the banter with Reed, delivers a pair of short commercials. Hank Sylvern supplies organ background for the musical end of the queries. *Jose.*

"HYPNOTISM CAN BE FUN"
With Ralph Slater, Lew Lehr, Dr. C. Peters; Tom (Slater) Knight, announcer
Director-Writer: Herbert Rice
Producer: Bob Novak
Music: Henry Sylvern
30 Mins.; Wed., 10 p.m.
Sustaining
WOR-MBS, N. Y.

Phillips Carlin, MBS veepee in charge of programs, has been struggling with this show for a long time now. When it was ready to bow over the web several months ago, format was deemed vague and unsubstantial for air fare, and there was some fear of audience reactions to mass hypnotism. A new format was worked out, and Carlin tested it in Pittsburg over KQV; he found audiences, both air and studio, responsive, and decided to re-sked it for the web.

The new package, as heard last

(Continued on page 40)

Carroll Levis
AFTER TEN YEARS IN ENGLAND
...Still
BRITAIN'S
NUMBER ONE
BOX OFFICE
ATTRACTION!
This Dynamic Young Canadian Radio and Stage Personality Is
COMING TO AMERICA SOON!
Remember
TELEVISION!
INTERESTED?
CABLE, PHONE OR WRITE
WILL COLLINS
Theatrical Agency
TRIUMPH HOUSE, 189, REGENT ST., LONDON, W.1
CABLES, REGENT 7328 LONDON, ENGLAND
PHONE, REGENT 7328, 7329, 7320

Radio Reviews

Continued from page 38

week (17), is a lively and sometimes fascinating display of showmanship. Listeners should be attracted to the sets because of the mystery and excitement the medium of hypnotism holds. It holds more than that, the way Carlin feeds it now. It has comedy, human interest and the stamp of authority branded.

Ralph Slater hypnotised three servicemen and made them act like chorus girls in a room with a couple of mice running around; a nervous singing cab driver tenored without any feeling of mike fright under Slater's spell. For a specialty, Slater pulled the post-hypnotic-suggestion act, and had his subject scattering peanuts at the audience after he was "dispelled." Special attraction was Lew Lehr, who was permitted to order three subjects around, latter, of course, under hypno. Bad production timing snafued laughs for this bit.

Slater had subjects recall early childhood incidents, things persons wouldn't recall under normal condition. Last but not least, Dr. C. Peters was called up from audience to witness that all subjects were legitimately under hypnotic power. Which dismissed any aura of phoniness.

There were lots of errors on this first stanza. Subjects couldn't be heard half of the time because of poor mike placement. Slater himself talked too fast, sometimes incoherently. While it was necessary, perhaps, for him to leave mike momentarily while "operating" on the subject, mike stancing should have indicated that more obviously. It sounded as if he were unconsciously off mike. However, accompaniment of the organ music helped to give each "act" an air of suspense.

No doubt show will improve. Once it does get rolling, it should bring a sponsor under its spell.

"LAND OF THE LOST"
With William Keene, Betty Jane Tyler, Ray Ives, Walter Vaughan, Dolores Gillen, Floyd Buckley
Writer: Isabel Manning Hewson
Director: Cyril Armbrister
30 Mins.; Sun., 10:30 a.m.
Sustaining
WOR-Mutual, N. Y.

Mutual lost no time grabbing this kid show when ABC (Blue) discarded it several weeks ago because it was unable to snare a sponsor for the series. Perhaps the clincher in Ed Kobak-Phil Carlin & Co. adding it to the Mutual programming mill was the overwhelming response from kids, adults, clergy and educators alike, when Isabel Manning Hewson, the scripter, invited reaction from listeners during the closing weeks of its ABC run. In view of those thousands of squawks over termination of the program, it's still an enigma why a bankroller hasn't latched on to the show. You can't get more positive proof of listening pull. The Mutual sales boys have a good talking point there.

But even if it remains a sustainer, Mutual rates a bow for keeping the series alive. An all-too-small segment of radio is devoted to the right type of kid programming, and its absence from the air would leave a definite void. The saga of Red Lantern, Isabel, Billy, etc., provides excitement and thrills in a charming and wholesome manner. The undersea fantasy is good entertainment for the juve listeners, and remains within the scope of their imagination.

The Mutual opener (it's heard network Sunday afternoons, with WOR (N. Y.) carrying it transcribed the following Sunday morning) reprised the initial stanza of the story of Isabel and Billy's intro to the "Land of the Lost." Aside from some quips which must have gone over the heads of the kids, and certainly didn't enhance the value of the show, the production and the story remains superior to most other listening that radio provides moppets. And you can't ignore what is probably it's top asset—that it's a healthy departure from the over-stimulating excitement of the blood-and-thunder-law-breaking-cops-and-robbers motif that dominates kid show skeds. *Rose.*

PHILADELPHIA ORCHESTRA
With Eugene Ormandy conducting, Dorothy Maynor soloist; Harl McDonald, commentator
Writer: Ben Hyams
Producer: James Fassett
Director-announcer: Norris West
60 Mins.; Sat., 5 p.m.
Sustaining
WABC-CBS, N. Y.

The Big Three in orchestras (Boston, N. Y. Philharmonic and Philadelphia) was completed on the air Saturday (20) with the return of the Philadelphia Orchestra to the ether for CBS. What makes this brilliant aggregation lack a sponsor as against the other two orchestras is something of a mystery, since the Quaker city band has long been recognized as one of the world's great symphonic ensembles, with a great b.o. draw (especially in its recordings) and known far and wide, along with the Liberty Bell, as Philadelphia's chief advertisement. Likeliest answer is in the time allotted, from 5 to 6 p.m. Saturday afternoon, when program finds itself occasionally dropped for a major football broadcast, or competes with the Met opera series. It's known that three sponsors have been angling for the group, but they want a night spot. Cost for net charges and musicians for 26 weeks would be $465,000, and a sponsor able to lay out that money on a prestige spot wants a better hour. At that, the orch's afternoon rating compares favorably with some evening shows. Orch, in its season's preem Sat. (20) under its regular conductor Eugene Ormandy, showed to fine advantage in a brilliantly-performed program. Dorothy Maynor, Negro soprano, sang the "Dove Sono" recitative and aria from Mozart's "The Marriage of Figaro" with dramatic fervor and unusual lyric beauty. The orchestra performed the seldom-played but no less appealing Haydn Symphony No. 31 in D (the "Horn Call" Symphony), and a modern work, the "Four Churches" symphonic poem by the contemporary Brazilian composer, Francisco Mignone. This last made a more vivid impression than most contemporary confections, in a sturdy impressionistic study of the sacred and lay festivities of the Latin-American churches.

Harl McDonald, the orchestra's manager, gave an interesting intermission talk on the varied playing styles of different orchestras, spending some time on the Philadelphians' brilliant string section. *Bron.*

Television Review

"LAUGHTIME"
With Buddy Hackett, Hildegarde Halliday, Marcella Markham, Paul Brilliant, Herbert Graham
Writer: Billy K. Wells
Producers-Directors: Bud Gamble, Robert Loewi
Sets: James McNaughton
Cameras: Howard Hayes, Ralph Warren
10 Mins.; Tues., 8:15 p.m.
Sustaining
WCBW-CBS, N. Y.

First CBS tele show to be directed by nonstaff members, "Laughtime" bowed in last week (16) with the direction handled by Bud Gamble and Bob Loewi, who packaged the show for the web. It is understood that outside program packagers are fearful that CBS' former policy of having all outside package products directed by staffers would give the web's video division a good portion of the ownership rights. Producers insist, therefore, that CBS take the creators along with the show.

Featuring Billy Hackett, a Lou Costello-type comic, whom Gamble reportedly discovered in a GI entertainment unit, preem performance of "Laughtime" was a take-off on the blackout act of old-time burlesque, including the baggy-trousered wag, prettygirl walk-on, et al. It's questionable whether the fault lay with the directors or script, but the show evidenced that CBS' former policy might have been better. Too-old gags and too-familiar action caused the show to sag lower than the comic's pants.

Cast tried its best, but never had a chance. Hackett's mugging and timing were creditable, and the youngster should go places with better material.

Oboler's Navy Day Show

Hollywood, Oct. 23.

Official Navy Day show, tabbed "Task Force," a tribute to the Navy men who did not come back, is being scripted by Arch Oboler for broadcast over ABC (Blue) on Saturday (27).

It'll star Henry Fonda, Robert Taylor and Admiral Nimitz.

Follow-up Comment

"Sing Out, Sweet Land!," last season's Theatre Guild musical on Broadway, was condensed into an hour version for the Guild-U.S. Steel's Sunday night (21) ABC (Blue) program. It was one of the more successful stanzas since the series bowed in, certainly one of the most adaptable to date of the Guild presentations to radio.

The utter simplicity of the ballads, with the flawless rendition by Burl Ives, seemed more suited to the intimacy of living room listening than the more elaborate and larger stage presentation. The legendary life of the wayfaring stranger projecting the best that American ballads have produced could not have been given a warmer portrayal than that accorded by Ives. It was a rewarding hour of Americana that may have been enhanced by the fact that the narration was reduced to a smooth, connected commentary that did little more than introduce the songs.

"Sing Out" provided an amplitude of ballads to adequately span the hour without reprises or extra choruses. Productionwise the Guild struck its stride, and the casting could not have been improved upon. Arthur Godfrey handled the narrating job with a fine sense of timing, and Josh White was a natural with a couple of his top faves. But it was Ives who set the tone, created the atmosphere and proved the affinity between a minstrel and the people. *Rose.*

It's hard to figure who went all-out for whom last Wed. night (17) when Bob Hope did his stuff from the South Dakota, Admiral Halsey's flagship, in San Francisco Bay.

As far as Hope was concerned, he opened his show wide to Navy guestars ranking from a mere three-striper who happens to be Commander Dave McCamble (and who, incidentally, almost ran away with the show, with his dry, twangy kidding of Frances Langford) to a full admiral, Halsey himself. In between and in addition, there were the battlewagon's skipper, Capt. E. P. Forrestel, and on the mufti side the stuttering "Sad Sack" who for some people's dough is one of the funniest guys on the air.

But the Navy did right by Hope too. The $80,000,000 ship was turned almost topside-to for the show. A 40-foot stage was on the aft deck. Floodlights hung from three 16-inch guns. Waves and Spars hung from superstructure 60 feet up. Even the moon hung up its brightest for Hope's first open-air show. The setting must have had its effect upon him, for the show sounded as if on Hope the trimmings were not wasted.

Judy Lang, singer-pianist whose previous song stanza, "Postcard Serenade" held a Sunday evening slot on WOR, N. Y., for past several months, has been moved up to Sunday mornings in the 11 a.m. stanza on same station. She's now sponsored by National House and Farms, Inc. On teeoff session Sunday (21) the singer gave out pleasantly with her theme, "On the Sunny Side of the Street" seguing into "Some Sunday Morning," "If I Loved You," from "Carousel," and "The Wish I Wish Tonight," all in splendid voice and making for a refreshing interlude. Frank Waldecker handled commercials for sponsor's new realty development, a brief but well pointed sales pitch.

Enlisted personnel got their chance Monday (22) to thank USO-Camp Shows performers for a job well done, on the "Pacific Serenade" show (ABC-Blue). While much of the material here was a repetition of the sentiments expressed last week on the Army Hour by the brass for the swell job done by actors under the most trying conditions, there's no denying the sincerity of their attempt. They described conditions ranging from the blistering heat of the jungles to the Arctic climate of Kiska. When they needed relief from monotony and fighting most, there were Camp Show guys and gals to bring relief to them. They really meant it when saying USO's efforts were appreciated.

Col. Philip Wilson, Special Services head in Tokyo, shortwaved his thanks for an outstanding job. The program's orch and Buddy Moreno, vocalist, dedicated tunes to various units, identifying them by number instead of by personnel, but paid special tribute to the comparatively unknown performers who made up the bulk of the entertainment personnel.

NBC's "Welcome Home" cut its first birthday cake last Sat. (20), with a maturely-programmed half-hour show that gave sufficient evidence of the value and need for continuing the air break idea at least through a second year. Format continues to be an exclusively GI and ex-serviceman package, and the birthday session recalled at least one case where an ex-GI landed a job in radio through "Welcome Home." There were laughs, songs, imitations and drama to balance a well-rounded 30 minutes of entertainment which would have made any radio professional cast proud of having done it. Show provides the hope of an open sesame to radio as a career and should be continued as long as there are draftees who haven't donned Johnny-suits.

Margaret "Maggie" Macdonald and company picked up all the necessary accoutrements and did a broadcast last week (16) from Ft. Dix, N. J., one of the big separation centres in the east. (The Macdonald opus is heard over CBS for P&G's Crisco.) The program was perfectly timed for the chapel services for the servicemen just about to be given their final discharge papers.

Introduction for the program, scripted by Florence Houseman, informed femme listeners of what their husbands, brothers and relatives actually go through before receiving the gold button. This wove gracefully into the arrival of men at chapel for benediction by chaplain, all in background, with pertinent remarks ad-libbed by Miss Macdonald. Jose de Donato, in charge of the production, did a remarkably smooth job. Ron Rawson's reading of the first and only commercial (only one long plug for this occasion) was nicely handled.

Squeak Squawk Lifts WBBM Pique to Peak

Chicago, Oct. 23.

For five weeks CBS engineers here fought WBBMlins (that's a new kind of pest, something like gremlins). They tried every remedy known to their profession to get rid of the trouble; nothing helped. Every time someone approached the mike in the station's studio one, there was a faint—but always audible—squeak.

People wrote in about it. Mikes were changed. Still the squeak persisted. "This (squeak)," said the announcer, "is Station (squeak) WBBM (SQUEAK!)"

They looked for mice. They spread Paris green in the corners. Cheese. Bacon. DDT. "Embrace me (squeak), my sweet embraceable you (squeak!)" sang the chirpstress.

Their pique reached a peak. Week after week you couldn't speak without that unique squeak.

Finally, last Thursday, chief engineer Jim Bolongy discovered the cause, as a result of which WBBM will be minus its best non-audience studio for a month while some renovation takes place. Work will consist of tearing out the floor of the studio — a room-within-a-room — which has been supported through the year by—guess what.

Springs.

Boston — Ted Ross, WEEI announcer for past year, has been appointed to its production staff by Manager Ray Girardin.

By Way of Thanks to;

PHIL WRIGLEY . . . for explaining about monkey wrenches and their relation to "America In The Air."

LES ATLASS . . . for only taking 5 for "Five After The Hour."

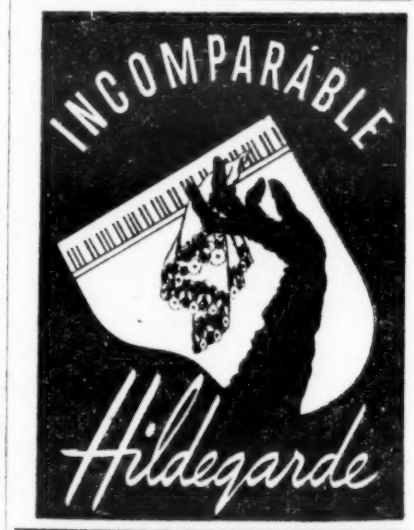
WILL LOCHRIDGE . . . for support, moral and otherwise.

CAESAR PETRILLO . . . for a fast downbeat.

FRANK SMITH and SAL STOCCO . . . for assorted arpeggios and cadenzas.

ELSIE MARTIN, LORRAINE WERNER and all the others who have made my past two years in Chicago a good go.

Les Weinrott



During the first nine months of 1945, WOR has carried 23% of *all* spot accounts placed on *all* New York Stations.

More specifically, WOR carried more than *twice* as many spot accounts as were listed for any other station in New York.

**According to National Radio Records, whose reports on spot advertising come from 96 advertising agencies whose spot business represents 70% of the total dollar volume.*

that power-full station
at 1440 Broadway in New York
Member of the Mutual Broadcasting System

WOR

Inside Stuff—Radio

A couple of weeks ago Alexander Griffin, WIP-Mutual news spieler, made mention in his broadcast of the hundreds of shut-ins all over the country who monitor ether shows for Radio Reports, Inc.

Griffin, who was a former shut-in himself when he suffered a severe case of arthritis, declared that the work brought a terriffic moral and mental uplift to the bedridden, giving them a feeling that they were doing a useful piece of work. He declared that there were monitoring jobs open for other shut-in invalids.

This plug has apparently borne fruit. Last week Radio Reports notified Griffin that it had received 136 applications from shut-ins for radio monitoring jobs.

Arnold Hartley's "Dr. Hopkins' Atomic Bomb," presented two months ago as one of the special series of documentaries on WOV, the N. Y. indie of which Hartley is program manager, has been chosen as the "Script of the Month" by the Writers War Board. Program was reprised last Sunday (21) by WNYC, the municipally-owned New York city station.

It marked the second time a Hartley script rated the WWB accolade, last July his "Loving Cup for Murderers" being selected.

Ex-Capt. Luther Davis did his first radio original for Helen Hayes last Saturday, a play called "Chopsticks" and both Cavalcade and the Theatre Guild of the Air are now after him to script for them. Warners is also interested in a film version of the Hayes broadcast.

CBC Renames Morin

Montreal, Oct. 23.

Rene Morin of Montreal was again named to a three-year term as governor and vice-chairman of CBC, government-owned net.

Howard B. Chase, also from Montreal, and Mrs. T. W. Sutherland of Revelstoke, B. C., were also renamed as governors for the three-year term. Appointments date from Nov. 1.

Bob Pollock Due Out

Major Robert Pollock, former Public Relations Officer with the the Armed Forces Network in London, latterly in Hollywood, is awaiting discharge some time this week.

He plans to make his home in New York Nov. 5, from where he will announce his plans in radio production.

Merry Christmas

Roc Rogers, one of the "bad men" of radio who as an actor has specialized in tough guy roles (he was on "Mystery Theatre" two years straight) is lining up all of radio's toughs to help some real hard guys, inmates at Clinton Prison, Dannemora, N. Y., the state's hoosegow, for its roughest lawbreakers.

It started when Rogers got a request for a Christmas donation from the institution's chaplain, Rev. A. R. Hyland. The actor immediately started his own "Father Hyland Christmas Fund" from radio, stage and film people, including artists, technicians, ushers, office workers, etc. But pride of his assemblage is his inclusion of radio's "bad men," cops and crooks, including Lewis J. Valentine ("Gangbusters"), Staats Cotsworth ("Man from G-2"), Sydney Smith ("Ellery Queen"), Chuck Webster ("Abbott Mysteries"), Ed Begley ("Charlie Chan"), John Griggs ("House of Mystery"), Barry Thompson ("Dick Tracy") and Bud Collyer ("Superman").

Boston—Earl M. Lord, formerly from WORL, is the new transmitter operator at WCOP, replacing Vernon Wilson, who has joined the Merchant Marine.

South Enters FM Race With Tenn., Miss., Bids

Memphis, Oct. 23.

Applications for FM are beginning to flood Washington from this area. WMC has one on file there; WREC entered a bid last week. Former is NBC, latter CBS outlet in Memphis.

Birney Imes, Mississippi newspaperman, has sent applications for FM okays in Clarksdale, Columbus and Tupelo. A number of others are said to be in the mill or en route.

WMC has also begun construction of a new 10,000-watt transmitter at a cost of $40,000 in order to have it ready for operation upon the anticipated FCC approval early next year of the station's request to step up from 5,000 watts to 10,000.

Actress Sues Rudy Vallee Claiming Contract Breach

Hollywood, Oct. 23.

Sara Berner, radio actress, filed suit in Superior court against Rudy Vallee for $19,500, charging Vallee failed to keep his promise to put her in his radio show at $500 weekly, in addition to receiving air credit for shows.

Miss Berner alleged Vallee made an oral agreement last June to set her for 39 weeks on series beginning Aug. 30.

New Civilians

Bob Blake has returned to his post at WOR (N.Y.) as night publicity editor, following four years in the Army, bowing out as a staff sergeant. Blake was with the public relations office of the 9th Air Force.

Marjorie Sable has joined WOR, N. Y., as feature news editor, replacing Murry Salberg, who has been appointed trade news editor. Miss Sable recently returned to U. S. after 28 months as a Red Cross worker in North Africa, Italy, France and Belgium. Before joining the RC, she was an assistant syndicate manager of PM.

Ralph M. Lambeth has returned to his duties as manager of radio station WGBG, Greensboro, N. C., after receiving a discharge from Army Air Force. A cryptographer, he served 27 months overseas, and received several decorations. J. R. Marlow, acting manager during Lambeth's absence, will remain with the station as assistant manager.

Dick Bard, discharged as capt. after five years in Army, rejoins WNEW, N. Y., on Nov. 1, as director of special events. Jo Ranson will head up publicity under an expansion setup separating the two divisions.

N. C. Rorabaugh, founder of National Radio Records, back at post after 3½ years' naval service in Africa and Italy.

Jack Farnell has been discharged as a captain in the Army and plans returning to radio. Farnell is ex-production man on Ralph Edwards' "Truth or Consequences."

James Campbell, discharged from the Navy, has joined B.B.D. & O. in the radio commercial dept.

Ira H. Knaster, radio scripter just out of Army, and Harriet Wolf, authors' rep, have opened an office in New York. Knaster has sold nine scripts this month.

Fred Carder, Jr., who spent four years in Army photo-reconnaissance, is back in the sales promotion department of WMC, Memphis.

Sgt. Louis Valentine has received his honorable discharge from the Army and following several weeks stay in San Antonio will rejoin the Grant Ad Agency in Chicago. Valentine was the original "Dr. I. Q."

Jerry Gates has joined the staff of WFAA-KGKO, Dallas, as staff arranger following his discharge from the Army. Gates is a former band leader, composer and arranger and was with the Eighth Service command headquarters in Dallas.

Jack Lloyd has returned to WTHT, Hartford. Now serving as PRO for the station, he was a former announcer. He served some three years with the Army as a glider pilot, holding the rank of flight officer.

Carroll Hansen and Bert Buzzine, both former KQW, San Francisco, newsmen, returned to their ex-posts this week. Hansen, former head of that station's news bureau, left staff in 1942 to join Marine Corps. Now rates sergeant stripes, having participated in most of major Pacific engagements. Buzzine left KQW staff in 1942 to become Intelligence officer in the U. S. Navy. Rates Lt. Senior grade.

T/5 Frank Fentross returns Oct. 29 as WNAC, Boston, control man. He was a member of the famed 2nd Armored Division, holds five battle stars, Purple Heart, and a Belgian government decoration.

Art King is the third WEEI, Boston, man to return to its announcing staff. King saw service with the Marines in the Southwest Pacific.

James Seiler has shed his lieutenant commander's uniform and returned to his old job as promotion manager for WRC, the NBC-owned outlet in Washington. Seiler replaces Albert V. Cole, who has transferred to television promotion for NBC in New York.

Gene Rubessa, who recently came out of the Army with a rating of lieutenancy, has returned to WNEW (N. Y.) as a staff announcer, the job he held when he enlisted two and a half years ago.

Friendly Salesmen

RESIDENT salesmen . . . . ready to go! Ready to sell your products and services throughout New England's rich, six-state area.

Not one or two high-powered men—but 23 local, friendly salesmen who enjoy the confidence and esteem of every family in every market throughout New England.

Yankee's "home-town", home-managed local stations guarantee you local acceptance. This is the kind of acceptance that produces results—the kind of coverage which delivers the full impact of your selling.

Dollar-for-dollar, The Yankee Network is by far your best buy in New England!

Acceptance is THE YANKEE NETWORK'S *Foundation*

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASSACHUSETTS

Represented Nationally by EDWARD PETRY & CO., INC.

Philly Canteen For Junto's FM?

Philadelphia, Oct. 23.

The site of the Philly Stage Door Canteen, in the basement of the Academy of Music, may be converted into studios for an FM radio station.

The site is being eyed by the Junto, adult education organization, which has filed an application for an FM permit with the FCC. The Academy is owned by a corporation of which John Fredrick Lewis is president. Lewis is also head of the Junto.

The Junto, in its petition, said that it would use its station for public service and education, and would not compete with established commercial outlets.

Unromantic Birds Won't Play, Ballyhoo Flops

Chicago, Oct. 23.

Plan of a radio station here to cash in on the hullahaloo occasioned last week in the dailies by a report that pigeons in the Loop are spreading a fatal disease among human beings was stymied when the birds refused to cooperate.

Device, cooked up by Jim Hurlbut, WBBM-CBS special events chief, was to "interview" the pigeons on a wire recorder and insert it in John Harrington's 5:30 p.m. newscast, along with a live interview with Dr. Herman N. Bundesen, city health commissioner, who said the feathered minority group should be disposed of because a laboratory technician here traced a disease closely resembling pneumonia to them. Birds were supposed to coo back at Bundesen, thus giving both sides of the controversial issue.

They wouldn't coo, however, when Hurlbut descended on one of their Loop hangouts with the recorder. An amateur ornithologist on the sideline explained the reason for their silence:

Pigeons don't coo in the fall—only in the spring, when romance is in the air.

Six IDE Platters Done, 13 Shows Set on Indies

The first six installments of the 10th series of 13 Institute for Democratic Education broadcasts are now available to indies throughout the U. S., Alaska, Hawaii and Puerto Rico. The institute, a non-profit organization, packages the transcribed series, titled "Lest We Forget These Great Americans," and loans them free to indies for airing on a public service basis. The balance of the 13 shows will be sent to the indies within a month to guarantee 13 consecutive weekly performances.

Featured on the series are: Melvyn Douglas, Quentin Reynolds, Ralph Morgan, Werdy Barrie, Myron McCormick, Sam Jaffe, and others. Personages whose lives are dramatized for the series include: Franklin D. Roosevelt, Woodrow Wilson, Wendell Willkie, Alfred E. Smith, Jane Addams, and the late Justices Brandeis and Holmes.

The Roosevelt program has been produced in both the 15-minute and half-hour format, and features Ray Block and his orchestra.

The board of governors of IDE includes: Norman Corwin, Paul Lazarsfeld, I. Keith Tyler, James R. Angell, William D. Boutwell, Lyman Bryson, Daniel L. Marsh, Bruno W. Randolph and Harrison B. Summers.

Rochester Dept. Store Courts School Youth

Rochester, N. Y., Oct. 23.

McCurdy's department store is going after the high school agers with a program over WHEC. It will feature news from 23 high schools in the area Monday through Friday, from 5:45 to 6 p.m. Each school will be highlights in turn, with one or more youngsters spouting straight news, interviews or dramatized happenings.

Mrs. Pauline Gaffney has been added to the store's advertising department especially to co-ordinate efforts of the correspondents and help prepare scripts. Bill Adams of WHEC will direct.

Memphis — Bob Pique, veteran Memphis newspaperman, has joined WMC as news editor for the station staff.

Bo-n-n-g-g-g

Hollywood, Oct. 23.

Joan Davis, who is as flip with a quip as any of her gag architects, dropped this one off at rehearsal the other day: That THE Crosby, idling in the sagebrush of his broad Nevada domain, should wire his sponsor, "Bing will be a little late this year."

Adding her own quotes, "I said it and I'm glad."

HEAP BIG CHIEF PARTY HOSTING BIG STUFF IN CHI

Chicago, Oct. 23.

Party throwers were falling all over themselves here last week trying to keep their dates from clashing.

Heaviest Chi shingdig schedule in years included one thrown by Roswell Metzger, Ruthrauff & Ryan radio chief, at the Tavern Club for Boris Karloff, here for a p.a. on "Those Websters"; backstage party at the Erlanger, staged by Billy Rose, celebrating beginning of the third year for "Carmen Jones"; Community & War Fund's party for Jimmy Durante, Gary Moore and Jeri Sullivan at the Ambassador; Chi "Variety" staff's party for radio ed George Rosen, also at the Ambassador; and Frank Bering's hail-and-farewell for Bebe Daniels and Ben Lyon, attended by Gov. Dwight Green of Illinois and Mrs. Green, Skeets Gallagher and his wife, John Balaban among others.

Miss Daniels accompanied Lyons to N. Y. after the party to see him off for his overseas stint for 20th-Fox, after which she'll return to the west coast for her producing chore for Hal Roach.

50,000-Watter for Alberta

Edmonton, Alberta, Oct. 23.

The Alberta provincial government has applied for permission to build a 50,000-watt transmitter at Red Deer, Alberta.

Application followed a refusal of the Canadian Broadcasting Corp. board of governors to grant a commercial license to CKUA, the Univ. of Alberta station.

'Don't Sell Subsid Rights Short' (Viz.: Cases of Corwin, Burrows)

The value of subsidiary radio rights is evidenced by Norman Corwin, who urges writers not to sign away perpetual rights on any radio scripts in their eagerness to get into the field. He points to his own "On a Note of Triumph" which V-E show so far has netted him $12,000 in subsidiary rights alone.

In book form, it sold 50,000 copies. Recording by Columbia sold 10,000 albums, at $6, of which Corwin gets a 5% royalty. Drama groups, colleges, etc., are paying $25-$50 for stock rights to the script, with publishers Simon & Schuster sharing 50% in the proceeds. A further income is due from foreign rights, such countries as Switzerland, Sweden, Denmark, Norway, South Africa and Australia always interested in themes of this type. All these nationals watch U. S. radio programs closely.

Warning is important, in light of other authors' experiences. When Bennett Cerf (Random House) wanted to publish the scripts of Abe Burrows' "Duffy's Tavern," latter found he didn't own any of his rights for all the five years he worked on the show but that agency in question did.

Shifts at WBT

Raleigh, N. C., Oct. 23.

Announcement of several appointments at WBT, Charlotte, has been made by Charles H. Crutchfield, general manager. Larry Walker, formerly assistant program director, has been named program director. Mrs. Thelma Haigler, for six years personal secretary to Crutchfield, is now assistant program director.

Ed Connelly, formerly with the promotion department of Radio Sales and the Columbia-owned stations, has been appointed director of promotion and publicity for WBT. Jack Knell, director of news for the station, has been given the added responsibility of director of special events.

Cavanaughs Back On Air for Sifer Syrup

Chicago, Oct. 23.

After an absence of three months, Eddie and Fannie Cavanaugh, veteran local radio team, return to the air over Station WGN on Oct. 29 for the Sifer Chocolate Syrup Co., Monday through Friday, 1:15-1:30 p.m. CST, when they revive their "Radio Rhymsters" program.

Contract, for 52 weeks, was handled by the George H. Hartman agency, and shows will be aired from the Crystal studio located in the Chicago theatre.

Pair were forced off the air twice within the past few months due to war conditions. Sawyer Biscuit Co. had to drop them when they couldn't get enough boxes for their product to enable listeners to send in box tops on a giveaway gimmick, and Illinois Meat Co. had to cancel when they ran short of cans for the cornbeef hash the Cavanaughs were plugging.

Bandsmen Back on WSMB Get Retroactive Pay

New Orleans, Oct. 23.

WSMB announced last Wednesday (17) signing a contract with a six-man band, thus ending a union dispute of long standing.

Harold M. Wheelahan, general manager and vice-president of the station, said the contract became effective immediately, and the band members would be paid the "regular union scale."

The musicians are members of the American Federation of Musicians (AFL) and had been demanding retroactive pay to last July 1. Charles Hartman, president of the local, said the band had been dismissed 15 months ago.

58-word success story

The Army needed pianos for hospitals and troopships.

Needed them badly.

On 39 broadcasts, devoting a minute-per-broadcast to the appeal, Phil Cook asked his listeners to contribute pianos.

They did . . .

590 of them!

This is not an unusual story around WABC—a great station which believes in moving people to do something worthwhile about worthwhile causes.*

Remember Arthur Godfrey's "CARSALS", Margaret Arlen's recruiting drive for the WAC, and Phil Cook's "Books for Servicemen"?

WABC
Columbia's Key Station
NEW YORK · 50,000 Watts
COLUMBIA OWNED

Represented by Radio Sales, the *SPOT* Broadcasting Division of CBS

From the Production Centres

IN NEW YORK CITY . . .

Major Ted Silverstein, radio writer, back from the wars....Helga Preisman of WHK, Cleveland, visiting Manhattan this week....Mary Hunter, who staged the Katherine Dunham musical "Carib Song" resumed as a radio actress when the "Easy Aces" subbed for Danny Kaye....Robert Hudson, new exec in CBS education division, is commuting to New Jersey, no space being available on the tight little island. ..Actress Leonore Kingston Conn back in N. Y. with her Navy hubby, who has been demobbed and returned to NBC television....Sgt. Charles Kebbe now a civilian. He did acting chore on CBS' "It's Maritime" Oct. 16. Latter is now written by William K. Clarke and directed by Dick Sanville.... Judson LaHayer, ex-WICC, Bridgeport, back after Navy job publicizing Chaplain Corps....CBS reference division partied chief librarian Agnes Law on Oct. 17 on account of 18 years with the company.

Fayette Krum has left CBS program writing division for Compton agency. She'll supervise couple of agency's daytime shows....Vincent McConnor taking two-month leave from CBS program writing job to sit in on rehearsals of his play, "A Joy Forever," starring Guy Kibbee.... Oliver Barber taking on direction of P&G "Mommie and Her Man" show for Compton on freelance basis....Bernadine Benning, Chi writer, has moved to New York....Lee Bland, in charge of Victory Loan Drive for CBS under net policy of rotating supervision....Gordon Fraser, ABC correspondent, bought by Iodent Tooth Paste five times weekly (7:50-8 a.m.) on web's N. Y. outlet, WJZ....U. S. Steel-Theatre Guild Sunday night dramat show Hooper climbing—from original 2.3 to 5.4.

Winifred Wolf, radio actress, engaged to Jack Gordun, playwright of "Sweet City," skedded for Broadway shortly....Bette Benfield, just back after 16 months overseas as a Red Cross hospital worker, has joined WOR as picture editor....On WNEW's midnight "Milkman's Matinee" (Oct. 30) night-lifers will be invited to lift a 125-pound calf owned by the Borden company. Among those to be invited: Walter Winchell, Earl Wilson, Abel Green, Danton Walker, Louis Sobol, Franklin P. Adams, Ed Sullivan. Gag is to find out which newsman has the muscles....New trade contact man at the ABC (Blue) flackery is Jack Pacey. He was formerly radio editor for Wall St. Journal.

Don Douglas, actor on "Gang Busters," "American School of the Air," "Washington Story" and other shows, into his 10th year in radio this week.

Bob Stanley, conductor at WOR, N. Y., for 12 years, has been made associate conductor to Sylvan Levin, and will collaborate with latter on all musical shows originating in N. Y. for the Mutual network. Stanley will also conduct the Queens Symphonic Society Orchestra of 85 pieces at Forest Hills High School auditorium Friday night (26)....Dan Russell has been assigned to direct the five-a-week "Dick Tracy" strip with Wylie Adams taking over "Terry and the Pirates," formerly directed by Cyril Armbrister. ..Susan Thorne to be featured on "Grand Central Station" Saturday (27)....Johnny Olson's five-a-week audience participation show, "Ladies Be Seated" (ABC) has hung up a record of playing to more studio fans per week than any show emanating from New York.. Radio and stage actor Stephen Chase got good notices on the Montreal opening of "Strange Fruit" in which he played Parson Dunwoodie.

Roger Bower checks off the "Can You Top This?" show as of this week, with Ward Wilson taking over. Bower wants to expand his radio directional assignments....Father of Ray Knight died in Boston Monday (22), same day that marked his return to the air with an early morning ABC (Blue) show.

Ed Kobak, Mutual prexy, off for week's tour through midwest for client huddles, etc., with South Bend stopoff this Friday and Saturday to attend meeting of Advisory Committee of Notre Dame Graduate School, of which he's a member....."Stella Dallas" serial starts ninth year Oct. 25....Ara Gerald, Jack Arnold, Harold Huber new trio on "Barry Cameron"....Jean Southern, Dan Ocko, Evelyn Varden added to respective casts of "David Harum," "Backstage Wife" and "Young Widder Brown"....Richard Hamilton joins "Lora Lawton" players....Leonard Carlton, ex-WLIB program chief, father of a daughter....Paul Gardner, former mag ed for ABC, now editor of Tune In mag....Larry Haines new male lead on "Joyce Jordan"....Harold Gross, prexy of WJIN, Lansing, Mich., in town last week huddling with attorneys and engineers about station plans for expansion of facilities.

IN HOLLYWOOD . . .

First indie station to prepare for the imminence of frequency modulation and television is KFWB. G. McGuire Pierce, recently out of the Marines, has been engaged to shepherd the two new electronic arts and act as assistant to Harry Maizlish, general manager....Lou Ruppel, erstwhile CBS publicity head, moving to Hollywood from Chicago, but his plans are under the rose....Adrian Samish due in next week for program chats with Don Sarle, J. Donald Wilson and other top holers of the American network.... Hank Ladd, onetime straight man to Bert Wheeler, now whacking out gags with Henry Hoople and Fred Fox for Judy Canova....Jeannie McKeon back warbling with Jack Kirkwood after three weeks in the infirmary.... Wynn Rocamore packaging Hollywood quiz show built around Anita Colby, "The Face," and Harry Crocker, local columnist....Ensign Dennis Day in from the Pacific and assigned to the Navy operation at Armed Forces Radio Service....Network heads toted the tab for a luncheon to Col. Ed. Kirby and Maj. Bob Pollack....Nate Perlstein blew in from the east to supervise the substitute shows for Danny Kaye....Guests at KNX 25th anniversary party were souvenired with silver dollars. Promotion stunt set CBS back better than $300, but Don Thornburgh figured it generated enough talk to be well worth the outlay....Stanley Cohen, radio rep for Marx, Miller & Marx agency, got his greetings to report for induction.... Rik Vollaerts, writer on "Duffy's," fathered a six-pound girl....Wyllis Cooper around to case the television scene for Compton and the 4A's video committee of which he is a member....Carlton Alsop drove out en solo from New York in four and a half days. Reason he made it so fast he couldn't find a place to sleep enroute....Indie station manager, known to the trade for his charitable deeds, hired a blind war vet to sit at home and report on his transmitter's programs....Dick McKnight soon a civilian again and teaming up with Marvin Fisher at the typewriter for Jack Carson....Lou Costello has asked his client (Camels) for permission to do six shows from Miami this winter, which won't set too well with the boys at the Chamber of Commerce. Wanderlust has also given the restless urge to Ginny Simms, who wants to do a little honeymooning in New York after the holidays....Radio Directors Guild will settle a lot of pulsating problems at this week's membership meeting....Eddie Cantor winds up the guest series for Danny Kaye....Returned war vets are finding out that know who is more important than know how in getting back to their civilian pursuits....Del Sharbutt has been taken in by the climate and is hunting a house to buy....Betty Lou Head, formerly in traffic at NBC in Frisco, has turned actress and already landed dramatic roles on three programs....Virginia Cooke doing three scripts a week for Elsa Maxwell's Mutual series, a reversal of the usual procedure of having the writing done in New York for Coast shows....Charles Vanda producing "Suspense" for two weeks, while Bill Spier vacations....Bob Burns may take his show to New York for four weeks late next month.

IN CHICAGO . . .

Norman Ross will return to the air Nov. 5 over WMAQ, after 2½ years in the Army Air Forces, to conduct the Northwestern 400 Hour....Chester M. Campbell, Jr., has joined Jack Ryan's NBC press staff replacing Elliott Robertson who has joined the production dept ...Ervin Lewis, WLS associate news editor, has been called to Tulsa where his mother is seriously ill ...Don McNeill and the Breakfast Club will appear at the Detroit Masonic Temple on Oct. 29 in conjunction with the Victory Loan Drive.... James Connelly, of ABC Station Relations, New York, currently in Chicago.

Frank Blotter is a new member of the WLS production staff, as is Floyd Newman, a former student of Northwestern's Theological Seminary.... Ade Hult, Mutual v.p. in charge of Midwest operations, has been laid up for several days with the flu ...Burridge D. Butler, publisher and owner of Prairie Farmer and WLS, will leave Oct. 25 for his home in Phoenix.... Twenty-two femme members of AFRA are competing for queen of the eighth annual "AFRA Antics" to be held Nov. 10 in the Stevens hotel ....Jack Owens, crooner on "Breakfast Club," replaced Phil Regan on the Chicago theatre bill when Regan had to leave town....Ruth Lewis is a new member of WIND's program dept., coming from the Purdy Adv. Agency, Austin....Bert Houser, MBS director of cooperative programs, in town from New York to confer with the Midwest offices new director of co-ops, Charlie Goodman.

Boris Karloff, who guested on "Those Websters" last Friday night, was cocktailed at the Tavern Club by Ros Metzger, Ruthrauff & Ryan radio majordomo ...Niles Trammell, NBC prexy, due here next week ... Franklyn MacCormack, "Hymns of All Churches" narrator, is organizing 40 of his colleagues, who are pilots, into a Radio Flyers Club....Jimmy Durante and Garry Moore were honor guests at a party thrown at the Ambassador West Friday night (19) after their War Fund Victory broadcast from Orchestra Hall, Wauhillau LaHay hostessing.

NEW EXECS AT WMFF

Plattsburg, Oct. 23.

Four new executives have been appointed to head up various departments at WMFF.

They are: Jan King, for past two years in NBC's engineering dept., named station manager; William Chambers, also formerly with NBC, appointed program and production manager; Betty Smith, formerly WMFF program director, now continuity head and woman's editor; William Petit, recently of N. Y. police dept. radio division, made chief engineer.

Radio's Postwar

Continued from page 37

poor taste advertising. It was about time, she said, the commercials started being as good as the programs. Another thing they complain about is that some of the worthwhile educational programs are aired either too early in the morning or too late at night for most to hear. Lastly, something should be done about the very lean, thin fare now being put out under the guise of children's programs.

Radio Must Control Program

Max Karl, public service director, WTGN, Minneapolis, upheld her first remark by saying that radio for the good of itself must take control of programs from advertisers.

Other salient points were brought up by Gertrude Broderick, secy., Federal Radio Education, who said the thought of 5,000 FM stations in the future was frightening and did not necessarily mean better broadcasting, unless an awareness was created on the part of the public to take part. I. Keith Tyler, AER prez., said we were living in an atomic age and in the race for time we cannot serve two masters. Now, not tomorrow, was the time to acknowledge public service broadcasting.

Monday's meeting wound up with a frequency modulation demonstration by WGNB in the casino of the hotel during which a 20-minute color sound film, produced by General Electric, explaining the technical aspects of FM, was shown. This was followed with interviews by Eloise Keeler of the leading educators present, a musical program and a sound effects demonstration after which a panel of FM experts chairmaned by Walter J. Damm, prez of FMBI, answered questions from the audience.

Today (23) A. D. Willard, Jr., exec. v.p. of NAB, delivered a luncheon address titled "The American System of Educational Broadcasting," after which Harold B. McCarty was presented the award of merit made each year by the exec. committee of the school broadcast conference by Judith Waller.

RESULTS

$4,972.50 WORTH OF THEM!

A nursery company, offering a selection of plants for $1.95 (three morning quarter hours weekly), received $4,972.50 in sales. Sixteen WLS broadcasts brought these results! That means that 2,550 listeners sent $1.95 each! . . . Here's one of many examples of the loyal, responsive WLS audience. Showmanship and service (21 years of them) bring in this continued response to WLS advertisers; provide a friendly responsive audience for your sales message. . . . For more sales facts, for answers to some of your sales problems in this huge Midwest America market of 14,406,550 people, ask the nearest John Blair man.

WLS The PRAIRIE FARMER STATION CHICAGO 7

REPRESENTED BY JOHN BLAIR & COMPANY

Time for blasting sales curves upward is the kind of time Weed & Company stations offer and Weed men sell. Time buyers across the nation rely on Weed for help in spotting hot markets and influencing them through topnotch availabilities.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD

Available Now PRODUCER-DIRECTOR
Experienced . . . Night-Time Dramatic, Musicals, Variety . . . Daytime Strips . . . Transcriptions, Network

Produced and Directed Special Programs With: Bing Crosby, Bob Hope, Frank Sinatra, Fibber McGee and Molly, Dinah Shore, Eddie Cantor, Joan Davis, Danny Kaye, Fred Allen

WRITE
TED SUSKI—Larchmont Acres
Larchmont, New York
Or Phone CO. 5-6500, Extension 615

Montreal Artists Get AFL Charter

Montreal, Oct. 23.

Montreal radio artists have received a federal charter as AFL Local No. 23,888. Known as Association of Canadian Radio Artists, Montreal (ACRA-Montreal), their charter will follow closely that of ACRA-Toronto.

The union is open to actors, announcers, sound-effects men and script-writers. Officers are: George Alexander, pres.; Gerald Rowan, v.p.; Alec Baird, treas.; Phyllis Carter, sec'y; Lamont Tilden (CBC), member-at-large. Press relations is Kay Sisto.

Coast Music Program On Air for 19th Year

San Francisco, Oct. 23.

The Standard School Broadcast, one of the oldest educational programs in radio, started its 19th year on NBC on Oct. 18 at 10 a.m. (PST) over the NBC Pacific Coast network. Carl Kalash conducts the orchestra, which will interpret the music used on the weekly programs.

Standard of California, which sponsors the School Broadcast and the Standard Hour, twin programs of symphonic music concerts, heard Sunday nights at 8:30 (PST) pioneered in the establishment of these two programs, and claims the record of presenting the world's longest uninterrupted radio project of music education and entertainment. Both programs have won a number of awards.

ST. LOUIS FM APPLICANTS

St. Louis, Oct. 23.

Seven applicants for commercial FM stations in St. Louis and one in East St. Louis have filed for licenses from the FCC.

The St. Louis applicants are KSD, KXOK, WEW, KWK, KMOX, WIL and the Globe-Democrat Publishing Co., which is planning its own station. The East St. Louis station is WTMV.

Singin' Sam
Management
LAWRENCE GOLDEN
745 Fifth Avenue - New York 22, N.Y

Chicago's
BEST NEWS SERVICE
AP-UP-INS
W-I-N-D
560 Kc. 5000 WATTS

RELIGIOUS SHOW DIRGE FOR ACTOR-SCRIPTER

Chicago, Oct. 23.

Howard McKent Barnes' first script for "Club Time," a new religious program sponsored by Club Aluminum Products Co., bowed on ABC Saturday morning (20). The 61-year-old author, actor and playwright never heard it. He died the night before.

Beverly Taylor recited the 91st Psalm on the 15-minute airer. A choral group sang four religious songs. Barnes' initial script, for Trade Developments Corp., agency handling the show, had become his own funeral dirge.

Barnes' body was found in his north side apartment. He lived alone, and no relatives could be located. He was born in Baltimore, educated abroad, and came to Chi in 1929. A spine injury ended his acting career, and he took up writing as a profession.

Among his writing stints were "Mother's Millions," produced by Universal in 1931, and the stage play, "Her Unborn Child."

'Terror' Platter Moved To Craig Dennis Office

Chicago, Oct. 23.

Full rights to the "Stay Tuned for Terror" five-a-week transcribed show, formerly held by Johnny Neblett organization, reverted to the Craig Dennis Radio Productions last week. Rights to the series were acquired by Neblett when Jimmy Doolittle, originator of the stint, joined the Neblett outfit as sales manager last February. Doolittle recently resigned to form the Craig Dennis organization with Berle Adams, local booker.

New setup also plans to offer the show as a live program in addition to their sales distribution of the platters.

FCC Okays 5,000-Watter For Jamestown Web

Chicago, Oct. 23.

Construction permit has been issued by the FCC to the Jamestown Broadcasting Co. for a 5,000-watter, full-time station on 600 kilocycles at Jamestown, N. D.

Station KSJB has been operating on 600 kc for the past year on low power of 250 watts day and 100 watts night on a conditional grant. Outlet is affiliated with both CBS and MBS, and is a key station of the North Central Broadcasting System.

Sharp Joins Ludgin

Chicago, Oct. 23.

Jack Sharp, formerly in charge of radio commercials at the Ruthrauff & Ryan agency, has joined the Earle Ludgin company in a creative capacity. As a member of the Ludgin staff, he will work on radio and television shows in conjunction with the firm's radio director, Vincent Bliss, in addition to writing commercials.

Sharp was a member of the continuity department of WGN for two years, and previously was program director and continuity editor of WCLS, Joliet.

COOLEY WITH WHAS

Louisville, Oct. 23.

Frank H. Cooley has been appointed agricultural coordinator at WHAS.

He will be heard on the station daily except Sunday at 6:50 a.m., and will also be spotted on "Kentucky Almanac," a noonday show slanted toward the farmer audience.

They Have a Point

"Variety" last week announced that all ships carrying servicemen from Europe to America will be provided with radios to carry shortwavecasts from the American Forces Network station in London, and that, when these ships arrive in New York, the announcer will say, "This *was* the American Forces Network...handing you over now to National, Columbia, American and Mutual broadcasting companies." Now indies have raised a howl.

Typical of the protests is one mailed by Ted Cott, program director of WNEW (N.Y.), who said: "We here at WNEW would like to welcome back the thousands of our listeners, and we are not too happy to have the Army return them to NBC, CBS, ABC and MBS. Could something be done about modifying this announcement to include the lively independents who have given their time...(and made contributions) for various Army needs?

Vinylite Accents Air, Starts Buffalo Drive

Radio will come in for the biggest share of the expenditures set aside for the promotion of the consumer products of Bland-Charnes Mfg. Co.'s Vinylite. The Lester Wolff ad agency appointed to handle advertising for B-C's consumer division, is starting radio spot announcement campaigns in Buffalo on WGR and WKBW.

The agency's radio department is also contemplating a series of 15-minute transcribed programs for airing on indies and regional webs in all sections of country.

Chi Trib Pulls In Horns

Chicago, Oct. 23.

One of the few occasions when the Chicago Tribune took a back seat in terms of promotion took place recently when it was announced that the umpteen million dollar WGN-Mutual-Tribune postwar building plans had been abandoned in favor of a smaller project.

Originally the Trib conducted a contest for suitable designs to be used for an ornate structure to be erected on Michigan ave. and the Chicago River. Instead it will build a seven or eight story building just back of the present WGN theatre studio and adjoining the Chicago Tribune building as far back as the next block.

OWENS' STIFF STINT

Chicago, Oct. 23.

Back in harness again after a three-month siege of rheumatic fever, brought on by overwork, Jack Owens, "cruising crooner" of ABC's "Breakfast Club," is carrying another hefty schedule. Besides the early morning "BF" stint, he's on NBC's "Tin Pan Alley" Saturdays, doing five shows a day at the Chicago theatre, and writing songs, latest being "Mistletoe Song," which he started with Charley Tobias while ill. His former tunes include "Hut Sut Song" and "Louisiana Lullaby."

WCAM (Camden, N. J.) in Middle Of Sales Jam; Faces Loss of License

Philadelphia, Oct. 23.

WCAM, the city of Camden's municipally-owned station, may go off the air on November 8 unless it succeeds in abrogating its contract for selling time held by a Camden agency.

So ruled the Federal Communications Commission last week in refusing to renew Camden's petition for renewal of its temporary license.

The FCC ruled that the contract was unfair to the real owners of the station—the taxpayers of Camden.

The contract, made with the Mack Sales Co., gives the latter a virtual monopoly for 10 years for the sale of commercial time. It was signed in 1938.

William Markward, manager of the station, said WCAM must apply within 20 days for a permanent license and show that it alone will control the time. The 20-day period expires Nov. 7.

The courts have declared the contract with Mack Sales valid and have directed Camden to abide by it. The city has asked the State courts to set aside this decision, made in 1943, so that the city may abide by FCC regulations.

Markward also revealed that the station is in line for additional time on the air. It now broadcasts approximately 30 hours a week.

If WCAM fails to gets its license renewal now, Markward said, it faces the prospect of going off the air permanently as other stations are waiting to grab the wave length under which the station has been operating.

Y&R's Mexican Pitch

A branch office of Young & Rubicam has been set up in Mexico under the name of Young & Rubicam, Mexico, S. A., with a service department established in Mexico City for the agency's clients who are considering the Mexican market.

Acting supervisor of the new branch will be William F. Geeslin, of N. Y. office, who will be assisted by Edgar M. Huymans, of Mexico City. Huymans has also been appointed assistant treasurer and secretary.

Polly Malone, WCAE, Lands New Commercial

Pittsburgh, Oct. 23.

Polly Malone, WCAE women's expert, has landed another new commercial on local Hearst station. It's being bankrolled by Weaver Candy Co., and will be a 15-minute show, two mornings a week, called "Hospitality House." Miss Malone will offer game hints for parties, food lay-outs and other helpings of advice for hostesses.

She'll have Johnny Mitchell with her at the organ for musical accompaniment, and Otto Krenn doing the spiels for the sponsor.

Texas Theatre Firm Airs New Program

San Antonio, Oct. 23.

Interstates Theatres are sponsoring a new series of transcribed programs over KABC here, as well as in other key Interstate cities. This is in addition to its regular Sunday Texas Quality Network half-hour show, "It's Showtime."

The quarter-hour programs feature the music of the Art Van Damme quintet and the songs of Louise Carlyle. Airings are heard here on Tuesday and Thursday, and have been set on WFAA, Dallas, on Monday, Wednesday and Friday.

Pitt's Gimbel Soaper

Pittsburgh, Oct. 23.

Town's first local soap opera in almost a decade is hitting the air here over WCAE with a Gimbel's bankroll. It's a serial called "Happiness Ahead," dealing with the trials and tribulations of a young married couple, and goes on two afternoons a week, Monday and Friday, for 15 minutes.

Script's being authored by Pearl Bentel and produced by Lionel Poulten, who also acts in it. Other players are Adelaide Lasner Sachs and Bill Brant. Last strictly Pitt soaper was "One Man's Family," an Ed Harvey brainchild, 10 years ago, also on WCAE.

LABOR-MANAGEMENT FORUM

Bridgeport, Oct. 23.

Labor-management forum series, believed first of its kind, tees Friday (26) on WICC under joint auspices of station and Bridgeport Herald.

Reps of industry execs and employee groups will pro-and-con local and national economic issues.

Ralph A. J. della Selva is producing and directing half-hour. He also handles weekly forum for Connecticut Yankee network stations.

'Marching Home' on KRNT

Des Moines, Oct. 23.

A new series of programs, "Marching Home," highlighting the names of returning veterans, has been inaugurated by KRNT, with Jim Kelehan as narrator.

Names of returning veterans are also spotlighted on the Gene Emerald show and on all major newscasts from WRNT.

UNITED REXALL DRUG CO
Friday—CBS—10 p.m., EWT
Mgt. LOU CLAYTON

Where "Dun and Bradstreet" meet "Hooper and Crossley"!
CBS WJNO
THE VOICE OF THE PALM BEACHES

To The Health Of
"HIRES TO YA!"
4,747,621 FOLKS

Who listen to our Music each Sunday at 6:30 p.m. EST on WJZ and ABC Network
Phil Davis and Orchestra

Gabbers vs. 'Dies' Fight

Continued from page 35

were taken up by the delegates. These include all-out support to a group of liberal Congressmen in Washington planning to have the "Dies"-Rankin group killed by official action of the House of Representatives; an appeal to radio network executives, to the National Assn. of Broadcasters, and others from radio's business side to support the fight against the Washington group's actions; a public rally, or a series of them, to include at least New York, Chicago, and Hollywood; and a possible delegation to Washington to interview Congressional leaders and, perhaps, seek support from the White House.

The "mobilization" was the direct result of two meetings held a week ago, to discuss methods for backing seven radio commentators whose August and September scripts were requested for scrutiny by the House committee's counsel, Ernie Adamson. The commentators are: Raymond Swing, Cecil Brown, Johannes Steel, Sidney Walton, Hans Jacob, J. Raymond Walsh, and William S. Gailmor.

A hot statement calling the House committee "un-American," declaring it was building toward establishment in the U. S. A. of the type of "thought control" typical of the defeated Axis countries, and calling for its dissolution resulted from Monday's night's meeting.

Reports were made of the plans of the Washington group to go after the scalps of newspaper columnists, in addition to radio commentators. Last summer, the group had already started what delegates at the meeting called a witch-hunt against Hollywood. And that fact has resulted in welding the show biz people in the move against "thought police."

One delegate at the meeting reported that Adamson had told Washington newspapermen that 2,000 scripts of broadcasts by 50 commentators would be "reviewed" by him and that the Rankin-dominated group objected not only to the contents of some of those scripts but "also to the voice in which these commentaries were delivered."

The "mobilization" move to support Congressmen seeking to kill the "Dies"-Rankin group was directed especially to support parliamentary steps taken by Rep. Ellis D. Patterson of California, backed by Rep. Helen Gahagan Douglas, Rep. Emanuel Celler, Hugh DeLacey and several others.

The group of Congressmen, it became known, has reserved a bloc of time to debate the work of the "Dies"-Rankin group on the floor of the House today (24). They are also receiving the support of a number of members of the U. S. Senate who can't participate in House debates but can bring pressure from their side of the Capitol.

Radio Directors

Continued from page 37

three years ago by 40 directors, its functions then being purely social. Guild in Hollywood stemmed from Producers Club, then a luncheon group.

Chi Joins AFL

Chicago, Oct. 23.

A Chicago chapter of Radio Directors Guild (No. 23.865, AFL), was formed at a meeting of 42 producers at the Continental Hotel here Sunday night (21).

Questions of wages and hours were deferred until a later date—probably in a week or ten days—at which time a committee appointed at Sunday's confab to lay out a constitution and bylaws will present the Chicago local's setup, as approved by New York. Officers are also expected to be elected at this next meeting.

Burr Lee, freelance director of "Bachelor's Children," meanwhile, is chairman.

Directors of all nets, except Mutual, which has only one director here (Phil Patton, who was out of town) were present, working over questions of autonomy in the local constitution as against the N. Y. setup.

The Chicago local's constitution, with only a few minor changes, is expected back from N. Y.—approved—in about a week.

K.C. Juke-Box Maker Sponsors Philharmonic

Kansas City, Oct. 23.

The Kansas City Philharmonic Orchestra, with Efrem Kurtz waving the baton, will hit the ether with the first of 20 weekly half-hour programs Thursday night, Oct. 25, via KMBC, the CBS outlet here.

Bankroller is the Aireon Manufacturing Corp., which produced electronic equipment for the armed forces during the last war, but which now is retooling to make juke boxes.

Censorship

Continued from page 35

scrutinizing the meaning of the wordage as professional analysts, refused to discuss the code beyond letting it stand on its own merits.

But in view of the efforts by the House Committee on Un-American Activities in Washington (the "Dies"-Rankin Committee) to put some radio commentators on the spot, including some members of ARNA, the one-sentence nix of all censorship was considered most significant. Especially was this so when viewed from the angle that the majority of ARNA's members are men who—to say the least—do not see eye-to-eye with the spielers whom Washington witch-hunters dislike.

Only three of the association's 31 members were among the seven gabbers whose Aug.-Sept. scripts were "requested" for "Dies" committee scrutiny by counsel for that group. They are Johannes Steel, who happens to be associate secretary of ARNA, Raymond Swing, and Cecil Brown.

It's true that ARNA started discussing its code before the "Dies"-Rankin group started sharpening the axe against commentators. ARNA members are understood to have become fed up with War Dept. pressure against discussing the atomic bomb, with Army Counter-Intelligence tactics of trying to intimidate outspoken gabbers, as well as with network and station censors bluepencilling their scripts every-time the toe of some sacred cow is in danger of being stepped upon. Nevertheless, now that the code is adopted, it goes against the House committee too.

Text of Code

The full code of ethics, except for the final, anti-censorship clause, follows:

"The Association of Radio News Analysts, desiring to maintain the independence and prestige of the profession, and to improve the standards of analytical broadcasting, and to protect the best interests of the public and the industry, has adopted the following Code of Ethical Practice:

"The association expects and requires of the radio news analyst painstaking accuracy in his public statements.

"The association expects and requires of the radio news analyst the exercise of sound judgment and good taste, and the avoidance of sensationalism in both the substance of his broadcast material and the manner of its presentation.

"The association believes that the inclusion in any radio news analysis of commercial, or 'institutional' advertising material in the guise of news or personal opinion is undesirable.

"The association believes the reading of commercial announcements by radio news analysts is against the best interests of broadcasting. It requires its own members to refrain from this practice. The association deplores the interruption of a news analysis by commercial announcements.

"The association endorses the standards of the National Association of Broadcasters restricting the time allotted to commercial announcements in connection with news broadcasts."

In addition to the officers named above, other heads of ARNA are: exec committee, George Hamilton Combs, Jr., William S. Hillman, Quincy Howe and Cesar Saerchinger; veepees, John W. Vandercook and H. R. Baukhage; treas., Max Hill; sec., W. W. Chaplin.

Other members are: Upton Close, John Daly, George Fielding Eliot, John Gunther, Bill Henry, Charles Hodges, Ernest K. Lindley, Carey Longmire, Edward R. Murrow, Waverley Root, Robert St. John, Paul Schubert, Eric Sevareid, William L. Shirer, Leland Stowe, Robert Trout, Leigh White, Gregor Ziemer.

Chicago Radio Gasps for Air

Continued from page 35

by the webs for Chi originations, the protection of its capital investments by studio construction and expansion of engineering equipment, etc., could be the hypo to restore Chicago to its once prominent place in the nation's radio picture.

As the flight of network originations to New York and the Coast continues, a o.o. into the situation would appear to emphasize the following pertinent factors:

1. The growing maturity of radio has brought a closer interplay of talent among radio, pictures and the legit theatre. Radio actors, once considered pariahs by the legit field, are now becoming stars in the visual media, as well.

2. The tendency to emphasize names and personalities in all shows has forced agencies and sponsors to move the shows where the stars are.

3. The ambitions of agency execs in Chi to get Coast or New York jobs has provided the spur for the talented to press for removal.

4. The breakup of the Blackett-Sample-Hummert agency practically killed the soap-script originations. The B-S-H agency was the anchor that held them here in years past.

5. The role of the independent stations as a testing lab for shows ultimately moved to nets is not evident in Chicago. The Chi indies, almost without exception, are without daring or originality. There is no Chicago indie, for example, that can compare with New York's WNEW, WMCA, WOV or WQXR.

Complacency

The attitude of the network execs appears to be a complacent one. One agency exec expressed the widespread attitude in the managerial strata when he said that the removal of the originations to other centers brought about a lowered overhead for both networks and agencies in Chicago. CBS, NBC, ABC (Blue) and Mutual in Chi seem content to let the production headaches go elsewhere. They're raking in the gravy, anyway.

As for the independents, their lack of initiative is in keeping with the general tenor of the totality of radio in Chicago. Perhaps the biggest disappointment is WJJD, of which much was expected when Marshall Field took it over. It's coining lots of profit—but program-production-wise, WJJD remains in the same rut. Field's aggressive Chicago daily, the Sun, plugs some of the shows which WJJD evidently thinks are worthy of public attention, but when you succumb to the ads and tune in, you're shocked by the dullness and stale atmosphere of everything the station does.

About the only spark of life in the indie picture comes from WCFL, the Chicago Federation of Labor outlet, which seems to have a little more open-mindedness about programming. For instance, there's still talk about the unprecedented Labor Day show which the station put on, called "The Last Bomb," a full hour review of American labor history from its earliest origins. It was reportedly offered to the networks and turned down, so WCFL produced it under auspices of the Chicago Federation of Labor, in cooperation with the RWG. The top people from AFRA contributed their services, as did Local 10 of the American Federation of Musicians. The cooperation of all these elements without bickering in itself is noteworthy.

Recently a very hush-hush meeting was called between the AFRA group and Chi execs of the four networks. The AFRA people, it's reported, were told that originations in Chicago had been abandoned because talent cost the same in Chi as in the New York and Coast centers—the implication being that if a differential could be set up, the shows might start coming back. This, of course, would have meant a general wage-lowering drive throughout the industry in its ultimately working out. Those questioned here say that it doesn't hold water, because an AFRA actor who received more than scale will receive a greater sum over scale in New York than he will in Chicago.

A probe into the transfers in and out of Chicago AFRA reveals that in the four months starting June 1, 1945, three times as many members checked out of the Chicago local as transferred in.

Meanwhile, the list of agency-production emigres to either N. Y. or L.A. continues to mount. Alex Gruenberg, Martin Magner, Jimmy Whipple, Virginia Smith, Gordon Hughes, Max Wylie, George Fogel, Lee Crosby, Owen Vinson, Pauline Hopkins—these are a few of the names that come to mind of those who in recent years found that their future in radio lay elsewhere than in Chi. Charles Irving, one of the top Chi announcers, making a reputed $1,000 a week, has just left for N. Y. He has been a top soaper in Chi. Marvin Mueller left some time ago. And so on down the line.

Chicago's
ONLY
24 HOUR
STATION
W-I-N-D
560 Kc. 5000 WATTS

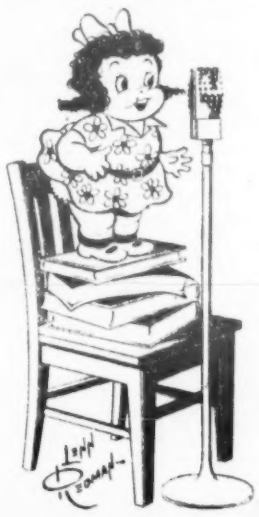
A Voice
In Your Future
JOHN TILLMAN
CBS Announcer
Serving in the Army

The Champagne
Music
Of
Lawrence Welk

A Distinctive Style
For Easy Listening

WELK HELD OVER ON WEST COAST
Lawrence Welk, who made his west coast debut on August 7th at the St. Francis Hotel in San Francisco, has been held over indefinitely.

•
Decca Records
•
World Transcriptions
•
Soundies
•
Coast-to-Coast Broadcasts
•
Management: MUSIC CORPORATION OF AMERICA



LITTLE GENEVIEVE
(TED MORSE)

Under exclusive one year contract with The W. E. Long Co., Chicago, for transcriptions . . . proving that "a brat" can sell bread.

Agent: Vic Brown, Chicago

SECRETARY, dependable, efficient; 7 yrs. secretarial exp.; has good gag sense; desires secretaryship with radio comedian or gag writer. Please contact S/Sgt. Arnold Gross, 2nd AAFBU, Bolling Field, Washington 20, D. C.

"Ah-h-h, there's good news tonight!"

DISK COMPANIES YELP FOR HELP

Terrace Room, Newark, Finally Sets Up in Opposition to Meadowbrook

Terrace Room, Newark, N. J., gets under way next month as a name band spot working in opposition to Frank Dailey's Meadowbrook, Cedar Grove, N. J. Benny Goodman's orchestra was definitely signed for the spot late last week to open Nov. 27 for four weeks.

Prior to Goodman's run, however, there is as yet unsigned deal via which the room will debut with Jimmy Dorsey. He would come in Nov. 9 and close Nov. 21. This, if the dates are correct, would leave a week open between Dorsey and Goodman. Latter is said to be drawing "approximately" the price cited in last week's "Variety"—$4,000 weekly against 30% of the gross.

Irving and Matthew Rosenhaus, owners of the Terrace Room and the Mosque theatre, in which it's situated, plus station WAAT, and the Serutan company, have spent many weeks in an effort to get the Terrace Room going and have poured considerable coin into the operation. It has been completely refurbished, in addition to the cost of buying the liquor license and name from Dailey, who operated the spot for more than two years while his Meadowbrook was closed. Disagreement over the lease forced Dailey to close the operation last summer.

While the Terrace Room's owners have only Goodman definitely set, and Jimmy Dorsey tentative, a deal is also being discussed with Tommy Dorsey, who is booked into Dailey's Meadowbrook, Nov. 22 for eight days. This would mean that Dailey will have Tony Pastor, Tommy Dorsey and Sammy Kaye, who follows, to buck Jimmy Dorsey, Benny Goodman and whoever follows him. In so far as the remaining top combos are concerned, Dailey is said to have option agreements with them that will keep them at Meadowbrook for some time.

GAC Aims For Broader Film Rep.

Hollywood, Oct. 23.

General Amus. Corp. branch in this area is enlarging its film sales division and intends going after that type of business in a big way. Agency is signing writers, directors, producers and talent and eventually figures to turn out packaged units.

Agency last week signatured Vivian Blaine, actress, and has made deals with Bill Rankin, Nick Raye and Boris Todrin, writers, as a starter.

Robbins' Nitery Song One of Few Pop Hits To Emerge From Cafes

Robbins' "No Can Do," the Latin excerpt by Nat Simon and Charlie Tobias, from Monte Proser's current Copacabana (N. Y.) show, is one of the few latter-day song hits to emerge from a nitery revue. Plugged like a major tune, it has gone over 300,000 copies.

Dating back to the prime Gus Edwards days, it was not unusual for a big hit to stem from a cabaret, as the nite clubs were then called. "For You a Rose," from an old Reisenweber's revue, was among the earliest by Edwards. Harold Arlen and Ted Koehler's "Stormy Weather" is but one of several smashes which were first part of the old Cotton Club floorshows.

But latterly any special material for a cafe show was either risque or otherwise limited for mass appeal, until Robbins hooked up "No Can Do" with the Copa, to big dividends.

"Rose Room," the late Art Hickman's tune, was not part of that Frisco nitery's score; it was merely a melody he dedicated to the location job with which he was so long identified.

Sy Oliver in Contract With Cosmo Records

Sy Oliver, arranger for Tommy Dorsey and who has been in the Army for the past couple years, signed a contract to record for Cosmopolitan Records last week. He will cut with a 17 or 18-piece combination, at first devoting himself exclusively to recording. Later he may take the band on regular commercial dates.

Oliver is now in the process of being discharged from service.

Wm. Morris Gets Lunceford Band

Jimmie Lunceford, sought by every major agency in the business since it became known several weeks ago that he had split with his manager, Harold Oxley, was corraled by the William Morris agency last week. Morris signed him to a long-term contract which must have guaranteed the leader considerable concessions since he had presented demands to rival agencies seeking a contract with him that in at least one case were rejected.

In his demands, Lunceford required the agency that signed him to guarantee a N. Y. theatre, a N. Y. location within one year, gross earnings for the next 12 months which, if not met, granted an automatic release from the contract, plus restrictions on the playing of one-nighters. These terms are said to have stemmed from the manner in which he had been working the past couple years. Lunceford worked more one-nighters during that period, in the face of bad transportation facilities, than any other band. He has probably played every whistle stop between N. Y. and Seattle.

Lunceford has not played a N. Y. location, for example, since before the war and has not recorded for that length of time. That he was able to stay in business was due to the fact that he played dates few so-called name bands ever went near.

ART TATUM MOVING INTO CONCERT FIELD

Art Tatum, blind Negro jazz pianist, is going longhair with a series of concerts being lined up by the William Morris agency. Tour will wind up with a showing at Carnegie Hall, N. Y., January or February. Coleman Hawkins and Dizzy Gillespie will share the podium.

Dates already set include Orchestra Hall, Chicago, Nov. 11; Municipal Auditorium, Cleveland, Nov. 18, and the Academy of Music, Philadelphia, Nov. 20.

Tatum is being sold on a guarantee and percentage arrangement.

Paine Due in N. Y. Today From S. A.

John G. Paine, general manager of the American Society of Composers, Authors and Publishers, gets back into N. Y. today (Wed.) from his South American trip. With him is Leslie Boosey, president of the Performing Rights Society, and Eduardo Marquina, of the Spanish performance rights group, who, along with Francis Salabert, of the French society, helped Paine arrange a seven-year reciprocal rights contract with SADAIC, Argentine society. Salabert got into N. Y. late last week, having preceded Paine's party, which included Herman Finkelstein, ASCAP attorney, and Wallace Downey, Society's S. A. rep.

All except Salabert laid over in Miami a few days. They got into that area over the weekend.

DELAY PROD. TILL AT LEAST WINTER

It isn't likely that the major recording companies will be able to get into full production stride until well into the coming winter, possibly not until early spring, unless unusual things occur to speed the return to normalcy. All companies are still experiencing major headaches in their efforts to maintain production figures anywhere near what they must to take care of demands for certain artists and material.

It's estimated that the average overall production increase by all companies since the end of the war hasn't exceeded 30%. This is due principally to the inability of individual companies to train workers fast enough to take over idle pressing machinery. It seems that the experienced pressers and other production men, who left the recording factories after the start of the war for more lucrative jobs in war plants, have not returned. Their places have been taken by a sufficient supply of men, but they're inexperienced, and even after training need more working experience to approximate pre-war production per machine.

All companies, RCA-Victor, Columbia and Decca, in all plants from the east coast to Hollywood, have workable machines idle. As a result, production figures have been climbing very slowly. RCA-Victor is said to be far in the lead in shipping figures. This company is able to market close to 3,000,000 disks monthly. Decca is second, not too far short of 2,000,000 monthly. Columbia, which has had more trouble than the other two, only recently got its Kings Mill, Cincinnati, plant going and is slowly catching up. Its figures are unavailable.

Of the indies, Capitol Records, pressed by the Scranton Manufacturing Co. in the east, with some produced at Allied on the Coast, is said to be getting somewhere around 1,400,000 disks monthly from both plants. No other indie approaches that figure as yet, although Majestic is readying full-scale operation.

As far as artists are concerned, none of the majors is apparently happy with what they have. With each company, of course, there is a certain top-line group that gets the majority of current output, because sales demand it; but each has a roster in the smaller sales brackets that they would like to dump. In many cases, pay-or-play contracts are involved that cannot be dropped easily. But they will be when they expire. All, of course, are on the lookout for good new talent to replace worn names now in existence who have maintained their places only because no new ones rose during the war to challenge them.

Sinatra, Steifel, Two Songwriters Said To Back Coast Dancery

Hollywood, Oct. 23.

Sam Steifel, manager of Andy Russell, Mickey Rooney and several others, along with Frank Sinatra and songwriters Julie Styne and Sammy Cahn, are said to be interested in plans for the construction of a huge ballroom in the North Hollywood sector. Whether the proposition will go through is not yet definite.

There are a number of ideas in the blueprint stage for mammoth spots in this area, designed to combat the Palladium Ballroom. How many of them will see the light of construction sites is anybody's guess. Even without them, the Palladium is having trouble enough securing major talent under its low salary budget. Dorsey Bros.-Larry Finley combination, operating Mission Beach, San Diego, and Casino Gardens, Ocean Park, along with Meadowbrook Gardens (old Casa Manana), Culver City, are snagging most of the top names via better coin deals.

Major Publisher Plans to Crack Payola Evil by Open Plug-Buying

Payola situation in the music business is on the verge of being cracked wide open, for better or worse. One of the largest publishers in the field, one who has long protested to the Music Publishers Contact Employees union about the "evils" of the song-plugging racket, is currently making plans to combat "fire with fire." He intends, and may have started by this time, to buy performances openly in defiance of MPCE regulations, in hopes of creating a situation that will force a showdown.

This publisher, along with many others who seemingly have been trying to work legitimately, has felt for some time that the MPCE's restrictions are "crucifying" those who have been abiding by them, while at the same time they have not penalized or curbed those who have operated as if the rules didn't exist.

Other publishers, aware of what is brewing, fear the opening of a real "pay" war. They feel that such a course will inevitably snowball, if they are to stay in business, to the point where everybody will be paying and performances from artists will be based strictly on the highest offer. There's no doubt that in such an event the smaller publishers will be forced out of business in bunches, since they will not be able to compete with the majors.

One of the angles said to have influenced the publisher planning a "pay" campaign is the $48-per-plug publishing setups sponsored by Broadcast Music, Inc. These ventures have unquestionably been responsible for a great amount of the violations, but not all. Many ASCAP outfits, and top ones, too, are as guilty of infractions in various ways.

Daughter Sings With Frankie Carle's Orch

Mary Hughes, currently singing with Frankie Carle's band at the Pennsylvania hotel, N. Y., is his daughter. Her husband plays piano with the outfit. He's Hugh Bachenstone, who subs for Carle when the latter is off the stand.

Carle's daughter started with the outfit last Tuesday (16) when it opened at the Penn.

Byrne, O. Tucker Prep New Bands

New-band situation, as a result of former maestros being discharged from service, is gradually improving.

Orrin Tucker, now out of the Navy, will debut his new band Oct. 26. His first date will be a private party in Boston, followed by the Raymor Ballroom in that city on the 27th. Outfit is currently being rehearsed in N. Y. Al Pollack, former first trumpeter for Abe Lyman, is managing Tucker.

Bobby Byrne, who gave up his band to go into the Army not long after Pearl Harbor, is out and making plans for a new combination, to be financed by music publisher Jack Robbins and managed by General Amus. Corp., which had him prewar.

Tommy Peterson, who was in service but who left Gene Krupa's orchestra weeks back with the intention of organizing his own combo under GAC, has temporarily sidetracked his plans and has gone to work as a sideman for Charlie Barnet. He had several arrangements written for the combo he wanted, calling for 30 men. Since this was out of the question for a new combo, he shelved plans until a later date.

Buddy Morrow, trombonist last with Jimmy Dorsey, is rehearsing his band in N. Y. He was not in service. Eddy Duchin, just released from the Navy, is planning a resumption of maestroing, however. Both are handled by Music Corp. of America.

RESERVED DECISION IN AKM SUIT VS. ASCAP

Move by the American Society of Composers, Authors and Publishers, for summary judgment and dismissal of the $150,000 damage action brought by the AKM, Austrian Music Publishing Society, drew a reserved decision last week in N. Y. supreme court.

Suit, brought by Harry M. Propper, as temporary receiver of AKM, asks for an accounting of royalties held in escrow by ASCAP, from the licensing of AKM songs in this country.

Receiver contends that certain sums are due under a written contract in 1933.

ASCAP contends that the Alien Property Custodian has issued an order vesting in itself all claims belonging to AKM and by reason of that order, plaintiff has no property interest in the assets.

Propper alleges that since the end of 1936 and up to the end of 1938, at which time Propper asserts contract terminated, ASCAP failed to account for royalties actually collected under the 1933 agreement.

In the meantime, pending decision on ASCAP's motion, the receiver's motion to restore the suit for immediate trial is held up. Suit was marked off the court calendar in May, 1942, until three months after termination of the war. Propper asks the court to restore the suit asserting that by reason of the President's proclamation all hostilities have ceased.

College Band Budgets Rising

Band agency one-night bookers have noticed a distinct boost in the price quotations for name bands in all classes from college buyers, a field thoroughly awakened since the end of the war. Upped scales for all classes of bands are being accepted without much argument, varying, of course, with individual budgets.

Tommy Dorsey, for example, is drawing a flat $4,000 for a hop at Syracuse U., N. Y. Dec. 1.

Detroit Disker, Owner Of LQ, Will Launch 2 Ideas With One Deal

Detroit, Oct. 23.

Tom Saffady, new owner of the Latin Quarter, Detroit nitery, is going in for a name band policy for his club combined with a new angle. This calls for double-barreled deals via which the bands he buys for the club will record for his new Vogue Record label, providing, of course, they are not contracted to another recording company.

Saffady recently bought the Latin Quarter, which Tony Morelli will manage for him. He is also the inventor of a new record pressing machine of a revolutionary type which will produce an unbreakable plastic disk marketed in various color schemes to conform with the style of music each is inscribed with; for example, blue for blues, red for hot music, etc. They will be made at an already completed plant outside Detroit claimed to have a capacity of 100,000 disks daily.

Saffady is the 28-year-old owner of Sav-way Industries, formed to exploit and manufacture hundreds of his own mechanical inventions. In installing a name band policy at the L. Q., he will be bucking Lee 'N' Eddies, which has been using medium priced name combos for some time.

Vote Small Rights To ASCAP on Tele

American Society of Composers, Authors and Publishers has had a sizable return of its letters to music publishers and songwriters requesting that it be granted "small" performance rights in the field of television. Those returned, of course, gave the society affirmative answers on the question, or they would not have been filed. They have not been tabulated as yet, however, so the exact number is not known.

ASCAP demanded that each signature returned be notarized. This has caused delays among members to whom notaries are not easily available, and so some okays have not yet been returned.

When all returns are in, the committee named by the ASCAP board weeks back to study television, will proceed with the unraveling of the situation. No clear picture of how the field will be administered has yet been drawn.

Requiem for Billy Hill

When Elton Britt recorded four sides for Bluebird last week he included "Candlelight and Roses," which will be billed on records and sheet as "Billy Hill's last song."

Also disked by Britt were "Ridin' With My Gal," "Someday You'll Want Me To Want You" and "I'm All That's Left of That Old Quartet."

TOP HIT OF YESTERDAY

GREAT POPULAR STANDARD TODAY

SANTA CLAUS IS COMIN' TO TOWN

Words by HAVEN GILLESPIE
Music by J. FRED COOTS

Published by LEO FEIST, INC.

For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

Hub City Fathers Find Answer to Halloween Mischief in Dancing

Auburndale, Mass., Oct. 23.

The juvenile delinquency problem, especially on Halloween Night in this section, is being eased by Totem Pole Ballroom.

During the past three years, school authorities conducted games and shows for the school kids, to keep them off streets on Halloween and thus lessen property damage. However, youngsters showed little interest in bobbing for apples and charades.

It was suggested that dancing might be the answer so arrangements were made last year with Manager Roy Gill of Totem Pole. Idea proved a huge success when the high schoolers were permitted to dance free to a big band.

In polling younger kids in the junior high schools, however, about their likes and dislikes regarding various games, teachers were surprised to learn that they also prefer to dance. Therefore the 12 to 15-year-olds this year will also dance. They'll have their party, aided by a jukebox, in the Normandie Room, also at Norumbega Park where Totem Pole is located.

To Gill that is an indication that his future patrons may range in ages from 12 to 22, instead of the average dancing age of 17 to 22.

GABRIEL DUE TO BLOW INTO HOTEL LINCOLN

Erskine Hawkins band pacted for an eight-week stand at Lincoln hotel, N. Y., beginning Feb. 15 for second stand in that spot.

Hawkins currently on theatre tour.

Kitty Kallen Quitting James, to Solo for GAC

Kitty Kallen, who finally decided to cut adrift from the Harry James orchestra and work as a single, signed a contract with General Amus. Corp. last week. GAC as yet has no dates lined up for her.

Miss Kallen leaves James at the end of a current one-night tour, about the middle of November, and immediately comes east.

Tommy Dorsey Party On Band's 10th Anni

Virtually every name performer in N. Y. showed up at the 400 Club, N. Y., Sunday (21) night at a party given to Tommy Dorsey on his 10th anniversary in the band business. Highlight of the proceedings was a broadcast over CBS, originally scheduled as a regular band remote, in which Frank Sinatra, Roy Rogers, Jo Stafford, Frankie Carle, Cab Calloway and Gene Krupa all took a hand by making one tune announcement apiece.

A piece of a huge birthday cake was given to every customer. First cut was made by Dorsey's mother, in N. Y. from her Coast home.

Both Sinatra and Krupa, on Dorsey's payroll in the past, worked out with the band. Krupa's entire band took over the stand for the last set of the evening. In addition to the above names, Vaughn Monroe, Wesson brothers, Ray McKinley, Romo Vincent, Phil Brito and Russ Morgan were in on the celebration.

10 Best Sheet Sellers

(Week Ending Oct. 20)

Till End of Time.....Santly
I'll Buy That Dream.....Burke
It's Been Long Time....Morris
Along Navajo Trail.....Leeds
That Feeling In Moonlight.Paull
Atchison, Topeka, Santa Fe.Feist
That's For Me.....Williamson
Paper Moon .....Harms
Gonna Love That Guy..Bourne
If I Loved You.....T. B. Harms

Miami Tooters Vs. Clubs Developing Into Hot Battle

Miami Beach, Oct. 23.

Representatives of local 655, American Federation of Musicians, meeting with Florida Supper Club association members Friday (19) found the operators nixing their own verbal okay made last week to proposals that union musicians work twelve weeks through season, seven days a week, taking accrued time off in straight vacation with pay in spring, or using relief men nightly during height of season, with club owners placing two weeks coin in escrow to insure payoff on all counts.

Word of operators negative decision brought vote by union members the same day, to enforce six-day week here; also, if any agreement is reached in future, such agreement to be retroactive to Oct. 4.

Club owners say they will bring in out of town bands and pay the 10% union tax rather than meet demands of local 655. Supper club association members who made this decision included seasonal, as well as year 'round operators.

Both Clover Club and Kitty Davis' (open all year) have placed their orchestras on two weeks notice, pending further decision on either side. Five O'Clock Club closed Sunday night (21) (for refurbishing) and Barken Bros., operators of this class spot have made it plain that Hal Wayne unit, playing there, will not return under current union proposals. AFM members say they will hold out no matter what, claiming that not all the spots will do the business they expect, and that eventually they'll come around to union demands, rather than pay the 10% tax.

Meanwhile, most every club in town of fair size, dickering or signing Latin-American type bands to feature, and planning on adding local musickers to fill out units with instrumentalists necessary to cut shows.

One big hitch in negotiations is operators claim that they are already paying union men $3 per hour overtime from one a.m. on, plus double for leader.

CAN'T THEY ADD?

The Phil Moore Four, actually originated as a sextet, is currently a quintet, and will not become a foursome until it heads for the Coast to make a Columbia picture.

Act currently broadcasts on the WHN (N. Y.) "Gloom Dodger" show.

NBC, CBS, ABC, Mutual Plugs

TITLE	PUBLISHER
Along the Navajo Trail	Leeds
A Stranger In Town	‡Stevens
Atchison, Topeka and Santa Fe—†"Harvey Girls"	Feist
Autumn Serenade	Robbins
But I Did	Remick
Escuchame	‡Pemora
Gee It's Good to Hold You	Criterion
Gotta Be This or That	Harms
Homesick That's All	Morris
How Deep Is the Ocean	Berlin
I Can't Begin to Tell You	BVC
I'd Do It All Over Again	Shapiro
If I Loved You—*"Carousel"	T. B. Harms
I'll Be Yours (J'Attendrai)	Harris
I'll Buy That Dream—†"Sing Your Way Home"	Burke
I'm Gonna Love That Guy	Bourne
In the Middle of May	Crawford
It's Been a Long Long Time	Morris
It's Only a Paper Moon	Harms
Just a Little Fond Affection	Shapiro
Love Letters—†"Love Letters"	Famous
More Than Yesterday	Marks
That's For Me—†"State Fair"	Williamson
The Wish That I Wish Tonight	Witmark
Till the End of Time	Santly
Waiting For the Train to Come In	Block
Walkin' With My Honey	‡Republic
You Came Along—†"You Came Along"	Famous

† Filmusical. * Legit Musical. ‡ B.M.I. Affiliate.

Court Mulls Outcome Of Novel Action Between Co-Owners of Old Song

Novel question of law arose in N. Y. supreme court Monday (22) in a suit between two owners of a copyrighted musical composition. Justice Dennis Cohalan reserved decision in the suit brought by the Jerry Vogel Music Co., Inc., against Miller Music, Inc., both joint owners of the song "I Love You California," to compel Miller to account for 50% of the proceeds from the licensing of the tune for film use.

Miller, represented by Julian T. Abeles, contends that although both are co-owners of the song, they are tenants in common and that as a matter of law either tenant can license its use to a third party without accounting to the other tenant. It's also asserted that in the absence of a contract, Miller is under no obligation to account to Vogel for the proceeds.

Vogel represented by Milton M. Rosenbloom, of O'Brien, Driscoll & Raftery, contends that there is an equitable obligation between both parties.

Trial started and ended Monday, lasting about two hours. Only documentary evidence was submitted by both parties.

"California," was composed by the late A. F. Frankensteen and S. B. Silverwood. Upon renewal of copyright, heirs of Frankensteen assigned to Vogel and executors of the estate of Silverwood assigned its rights to Miller Music.

ASCAP OK in Neb.

American Society of Composers, Authors and Publishers has completed the licensing of all radio stations in Nebraska for the use of its repertoire.

Nebraska broadcasters negotiated agreements with ASCAP on the basis of the recent repeal of that state's anti-ASCAP law.

Tune-Dex's Longhair Yen

George Goodwin, adding a new twist to his Clef Award activities, this time penetrating the classical music field, plans to present 20 Clefs to composers of winning songs in the more recognized of the nation's classic music contests, which number approximately 100 annually.

Affair skedded for Carnegie Hall, N. Y., in the form of a spring music festival. Sponsorship will be cooperative, with classical pubs sharing the nut.

TOMMY REYNOLDS
and His Orchestra
Week November 2nd
APOLLO, NEW YORK
Exclusive Management:
Associated Booking Corp.
JOE GLASER, President
745 Fifth Ave., New York 22

Eddie Condon
Now in his 5th concert season will present a typical Americondon group of famous jazz artists at Town Hall.
Saturday, November 3 at 5:30

A HIT in PERFORMANCES, SALES, JUKE BOXES and RECORDS!

VICTOR PERRY COMO

COLUMBIA GENE KRUPA

DECCA RUSS MORGAN

Did You Ever Get
THAT FEELING IN THE MOONLIGHT
By JAMES CAVANAUGH, LARRY STOCK, IRA SCHUSTER

1657 Broadway, New York 19
PAULL-PIONEER MUSIC CORP.
MAX MAYER, Pres.
Chicago Irving Ullman

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Hal Aloma*	Lexington (300; 75c-$1.50)	53	1,950	94,125
Chuck Foster*	New Yorker (400; $1-$1.50)	11	1,875	19,700
Frankie Carle	Pennsylvania (500; $1-$1.50)	1	2,725	15,925
Emil Coleman*	Waldorf (550; $2)	2	3,575	8,575
Art Mooney	Lincoln (275; $1-$1.50)	6	1,025	5,150
Shep Fields	Roosevelt (400; $1-$1.50)	4	3,050	14,150
Tommy Dorsey	400 Club (850; $1-$1.50)	6	4,275	31,025
Vaughn Monroe	Commodore (400; $1-$1.50)	3	2,100	8,075

** Asterisks indicate a supporting floor show. New Yorker has ice show, Lexington, an Hawaiian floor show. Waldorf, Edgar Bergen.*

Chicago

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Slough-off to 2,400 for Heckscher, Victoria Cordova and Myrus.

Clyde McCoy (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). McCoy-Bob Hall-Corinne & Tito, Valdez-LeBrac & Bernice-Whitson Bros. layout did a little over 7,000.

Eddie Oliver (Empire Room, Palmer House; 700; $3-$3.50 min.). Fair biz for Oliver, John Sebastian, Paul Winchell, Jere McMahon, et al.; 5,800 this time.

Emile Petti (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Petti, Bill Gary and Fernando & Fair clicking along with 3,000.

Louis Prima (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Prima, Clarence Slyter and Harmonicats, opening Friday (19), split great 6,700 with Les Brown, who closed.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Never varies from constant crowd; 4,200 covers.

Ted Straeter (Biltmore; 900; $1-$1.50). Dipped just a mite but not crying with 3,750 tabs.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3.-$3.50 min.). Danny Thomas still the biggest draw in town, with 5,800 on tap here.

Harry Cool (Blackhawk; 500; $2-$2.50 min.). New floor show—Novellos and Joey Rardin—helped Cool keep it up around 4,200.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Shaw, Billy Vine and Don & Beverly helped Harry Richman, in his next-to-closing, pull in 4,900.

(Los Angeles)

Jan Savitt (Palladium, B. Hollywood, 5th week). Standing firm at 24,000 admissions.

Enric Madriguera (Ciro's, N. Hollywood, 3rd week). Super-capacity biz with the covers climbing to 3,150 last frame.

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An All-Time Favorite
SUNNY SIDE OF THE STREET
Music by . . .
JIMMY McHUGH
Published by
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MUSIC BOURNE TO LIVE
GIMME A LITTLE KISS (will ya Huh?)
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799 Seventh Ave., New York 19, N. Y.

THE NEWEST RAVE BALLAD
BLUE
Lyric by NICK and CHAS. KENNY
Music by ABNER SILVER
STARLIGHT MUSIC CO.
1619 Broadway, New York

Valdez's Disk Deal

Miguelito Valdez, who racked up a reputation while with Xavier Cugat's orchestra and has been doing a single for some time, was signed to a three-year contract last week by Musicraft Records. Agreement calls for a minimum of 12 sides yearly, the first to be made in N. Y. next month.

Valdez, currently finishing work on "Glamor Girl" for Monogram, comes east next week for three guest shots on Chesterfield, one on the Jack Smith broadcast, a week at Loew's State, N. Y. (Nov. 1), a date at the Latin Casino, Philly, where he opens Nov. 26, and another at Ciro's, Miami, opening in December.

Dorseys Sateveposted

Tommy and Jimmy Dorsey will be profiled in a forthcoming issue of the Saturday Evening Post.

Yarn is being written by Richard English, who is also penning the script for the Dorsey Bros. film, to be titled "My Brother Leads a Band."

LIL GREEN FRONTS BAND

Lil Green, singer, has formed a 16-piece male orchestra of her own, which she will front on a two-month string of one-nighters through the south. Colored singer debuts with the all-Negro combination Oct. 26 at Ashville, N. C., and from there continues into Florida, Georgia, etc.

She's drawing in the neighborhood of $750 per against percentages.

Buddy Rich to Start Own Band Shortly

Buddy Rich is figuring on starting his own band soon. Tommy Dorsey has had various drummers trying out for Rich's spot the past week or so at the 400 Club, N. Y., where the Dorsey band is currently on an 11-week run, ending Nov. 21.

Rich has had plans blueprinted for some time on a band of his own. He will be booked by Music Corp. of America and personally managed by Arthur T. Michaud.

BORNSTEIN'S OK BREAKS

Bourne, Bogat and ABC All In The Big Brackets

Saul Bornstein, who split with Irving Berlin six months ago, avers that the business divorce seems to have benefitted both parties. Bornstein now has three publishing houses (Bourne, ABC and Bogat), and points out, as evidence of his expansion, that his personnel now numbers twice as many as the firm employed when Berlin was a partner.

Bourne has gone over 450,000 sales on "I'm Gonna Love That Guy." Bogat (Bornstein and Xavier Cugat) is plugging "Say It Over Again," while ABC is going after the Sunny Skylar-Randy Ryan song, "Put That Ring On My Finger."

Bornstein received two pleasant surprises last week when national release of Dianna Durbin's "Lady On A Train" caused a demand for copies of "Give Me a Little Kiss, Will You, Huh?", while Decca released an Ink Spots' recording of "I'd Climb the Highest Mountain," a 22-year-old Bornstein tune.

ASCAP Membership Meeting Livelier Than Usual Due to 'P.H. Plan' Scrap

Semi-annual membership meeting of the American Society of Composers, Authors and Publishers last Thursday (20) in N. Y. produced a degree of excitement not too far below what was expected.

Pre-Meeting dope had it that Pinky Herman, who has been championing a writer payoff plan of his own for years, would lift the roof with his arguments for a change in ASCAP by-laws in favor of his ideas. Week before, the ASCAP board had rejected his proposal, but due to the fact that he had acquired signatures of 15% of the membership he was allowed to present his plan at the meeting, but not before President Deems Taylor allegedly tried to halt him again.

After a second clash with Taylor over his attempt to reiterate a damaging accusation against Herman Starr, head of the Warner Bros. music combine originally made at the recent Coast meeting, Herman was allowed to proceed. As a result, his idea apparently is headed into full-membership balloting channels.

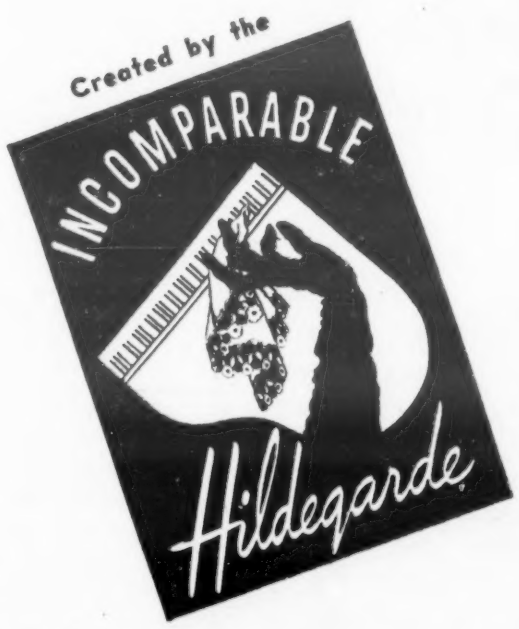
Herman's plan is to take 20% of the writer's 50% of ASCAP's annual income (50% goes to publishers) and distribute it to the writer faction on a "Seniority of Works" basis. His blueprint is difficult to digest without a thorough knowledge of ASCAP's distribution scale, but writers familiar with and in favor of it claim that it will benefit all writers from top to bottom classes by making 20% of the writer-distribution automatic, with the remainder subject to error. He claims to have considerable writer backing for his ideas.

Herman's talk was answered by Louis D. Frohlich, ASCAP attorney, who asserted the plan was illegal according to ASCAP by-laws and that it would entail the complete rewriting of all contracts between the Society and writer-members.

Only other proposal to come up at the meeting was one by Gene Buck. Latter wants to increase the writer and publisher representatives on the appeals board from three to five of each and, instead of both groups sitting as one on all cases, split the board so that writers appeal before writers and publishers before the publisher faction in making appeals from classifications. It will go to a full-membership vote.

Jack Bregman, ASCAP treasurer, made his semi-annual report. He pointed out that the Society's income for 1945, based on the current pace, would reach approximately $8,700,000 overall. This is before the usual domestic and foreign royalties deductions. It was also pointed out that the Society is now composed of 243 publishers and 1,716 writers.

Signature Records has set up the Roberts Music Co. to hold copyrights on original music released on its disks.



This year's No. 1 Continental Love Ballad has finally arrived in America.

Recorded by
HILDEGARDE
(Decca)
JACK SMITH
(Majestic)

Additional recordings soon to be released.

I'LL BE YOURS
(J'Attendrai)
By Olivieri and Poterat — English Lyric by Anna Sosenko
Chas. K. Harris Music Pub. Co., Inc.
1619 Broadway • New York 19

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CONNECTICUT
By Hugh Martin and Ralph Blane
VARIETY MUSIC, Inc. • 1619 Broadway, New York 19 • *Phil Kornheiser, Gen. Prof. Mgr.*

10 Best Sellers on Coin-Machines

1.	Till End of Time (9) (Santly)	Perry Como ..... Victor
	Polonaise (8)	Carmen Cavallaro ... Decca
2.	I'll Buy That Dream (5) (T. B. Harms)	Harry James ..... Columbia
3.	It's Long Long Time (3) (Morris)	Harry James ..... Columbia
		Bing Crosby ..... Decca
4.	If I Loved You (11) (T. B. Harms)	Perry Como ..... Victor
		Bing Crosby ..... Decca
5.	Along Navajo Trail (4) (Leeds)	Bing Crosby ..... Decca
		Gene Krupa ..... Columbia
6.	I'm Gonna Love That Guy (8) (Bourne)	Perry Como ..... Victor
7.	That Feeling In Moonlight (6) (Paull)	Perry Como ..... Victor
8.	Atchison, Topeka, Santa Fe (15) (Feist)	Johnny Mercer ..... Capitol
9.	That's For Me (2) (Williamson)	Artie Shaw ..... Victor
10.	Paper Moon (7) (Harms)	Ella Fitzgerald ..... Decca

ESSEX HOUSE, N. Y. TO RESUME NAME BANDS

Essex House, N. Y., is due to return soon to a name band policy. Richard Himber or Al Donahue are mentioned to open the spot some time next month.

Spot has been on a non-name policy, insofar as its Casino-on-the-Park is concerned, since last year.

Incidentally, reported a Boston syndicate is dickering to buy or is virtually set to buy the hotel.

GAC's Frisco Office

General Amus. Corp. is preparing the installation of a San Francisco branch office. No personnel has been selected for its operation, but the site is said to have been acquired.

Office probably will be supervised from Hollywood.

New Operetta

Vet composer Maceo Pinkard's operetta, "New World Fantasy," will preem at the Mosque theatre, Newark, Nov. 2, before an all-veteran audience; the following night it will be played at the same theatre for the public. Carnegie Hall, N. Y., performance is set for Nov. 4, after which the musical will tour on one-nighters.

Show deals with the American Reconstruction period following the Civil War, and has practically an all-Negro cast.

ABC Books 'Scat' Davis

Johnny "Scat" Davis orchestra was signed to a management contract last week by Associated Booking Corp. Agency takes over the band's bookings after Nov. 16.

Davis plays the Earle theatre, Philadelphia, this week (26).

The High Note In The Entertainment World

THE MURPHY SISTERS

- RADIO
  - WEAF-NBC, Monday Through Friday at 12:45 P.M. . . .
  - And Guest Starred on
  - NATIONAL BARN DANCE, Command Performance
  - CHESTERFIELD SUPPER CLUB
  - KATE SMITH SHOW
- RECORDS
  - Victor No. 21734, Just Released
  - WILL THE ANGELS PLAY THEIR HARPS FOR ME and HOMESICK
- PERSONAL APPEARANCES
  - LEADING THEATRES, NIGHT CLUBS AND HOTELS THROUGOUT THE COUNTRY

Per. Mgt.: AILEEN STANLEY
1619 Broadway, New York 19

Goldberg Heads Chappell

Charles Goldberg took over the professional manager spot at Chappell Music, vacated last week by the resignation of Eddie Wolpin. He has been with Chappell for years, much of the time as Boston rep.

Wolpin's plans have not yet been solidified.

More Legalistics Over 'Doll' Coin

Hamilton, O., Oct. 23.

The fortune in royalties originally expected to accrue to the estate of the late composer, Johnny Black, of Hamilton, through sale of his posthumous song hit, "Paper Doll," last year amounted to $9,545, it was revealed through filing of an inventory in Probate Court here last week.

With the composer's share finally arrived at, the bitter suits over it in N. Y. are being duplicated somewhat here. Of the $9,545, $1,800 was set aside for Sally Black Waldo, composer's widow. This is being protested by Maxwell Finkelman, Middletown, O., administrator of the estate of Jennie Huber, who was Black's mother, on contention that client's estate is entitled to one-eighth of the assets. He asks that widow's allowance be reduced to $800. Under the law, the widow is entitled to three-fourths of the net, with the parents or their estate receiving the remaining one-fourth.

Willie Icia Black, composer's first wife, now residing in Chicago, received a part of the royalties, eliminating any further claim against the estate on court allowance that she was a partner in the "Paper Doll" publishing contract.

Will of John L. Black, composer's deceased father, named as sole beneficiary Etta Mae Williams, daughter of the woman with whom the elder Black made his home in latter years. Her share has not been determined.

Black, the composer, although at one time comparatively well-to-do, was virtually broke at the time of his death, resulting from a head injury sustained in a fall after being struck during an argument with a patron in a small nitery he then was conducting.

Harry S. Wonnell, local attorney, is administrator for the composer's estate.

Galveston's Big Sked

Galveston, Oct. 23.

An extensive local musical program has been promised this year by the Town Hall Series and the Civic Music Assn., two membership orgs.

Town Hall will present Ballet Russe de Monte Carlo, Miliza Korjus, Yehudi Menuhin, William Kapell, Paul Draper, Larry Adler, St. Louis Sinfonietta, a "Beethoven Festival" with the Houston Symphony Orchestra, North Texas State College a capella choir, Mary McCormick and Dalies Frantz.

Civic Music has booked Cincinnati Symph Orch, Blanche Thebom, Anna Dorfman, American Ballad Singers, Raoul Jobin, and the Apollo Boys Choir of Dallas under Coleman Cooper's direction.

Beethoven Breaks Lease

Regina, Sask., Oct. 23.

Contending that the court of appeals was reasonable in hearing complaints of landlords about obnoxious tenants, a Regina alderman told city council he knew of a case where a landlord had been allowed to evict a tenant because the latter insisted on playing Beethoven for a couple of hours every day.

"I can understand that," said another alderman, "I would rather listen to boogie woogie than to the way some people play Beethoven."

L. A. PHILLY SEASON SET

Los Angeles, Oct. 23.

Wilfrid Davis, manager of the Los Angeles Philharmonic Orchestra, announced that its 27th season, consisting of 86 concerts in 20 weeks, has been sold out.

Alfred Wallenstein will continue as resident conductor, with three guest conductors and 17 soloists booked.

Sam Monte, a new combination in Youngstown, is now house band at the Elms Ballroom, supplanting Bill Ost orchestra.

Inside Orchestras—Music

Barclay Beekman, the N. Y. Mirror's society editor, coupled Mrs. W. Averill Harriman and Lt. Cdr. Eddy Duchin romantically in a so-called "exclusive," and the next day ran a complete denial. Attorney Sol A. Rosenblatt, for the Harrimans, phoned the Mirror's night city editor and read him a formal telegram he was sending the paper's publisher, with result the original story last week was yanked after the bulldog (pink) edition, with the lawyer stressing that all news service and syndicates using the Mirror's news as source material should be likewise stopped so as not to further extend the damage. The denial ran in a comparable edition the next day.

Mrs. Marie Norton Whitney Harriman, wife of the U. S. Ambassador to Russia, had been a close friend of the late Marjorie Oelrichs (Mrs. Duchin) who died in childbirth some seven years ago, and when the bandleader, now a Naval officer, was away, she always took care of their child, Peter. Their friendship, somehow, gave the tabloid's society reporter a distorted idea of things.

Only after Adm. Chester W. Nimitz recited the verses to "Nimitz and Halsey and Me" over a WOR mike at his Oct. 9 reception in the Waldorf-Astoria, N. Y., was it revealed that the lyricist is an established songsmith—Navy Capt. William Gordon ("Slim") Beecher. A member of ASCAP, Capt. Beecher has penned more than 116 songs, one of which, "Song of Old Hawaii," was a 1938 hit. He is now commanding a group of destroyers in Tokyo Bay.

Immediate public response to the Nimitz broadcast set music publishers after the song, with Mrs. Beecher finally giving the nod to Robbins. Avalanche of phone calls and letters forced WOR to rebroadcast the words four times in 12 hours after the admiral spoke. Ralph Barnhart, WOR composer, then set the words to music, and Hugh Thompson first did "Nimitz" as a song on the station's 11 p.m. newscast the same night—the first time in memory of a song on a news show.

Harry Sosnik, Hildegarde's maestro on radio and disks, states that back in August, 1941, he had experimented with Sonovox in Hollywood, having done a "Voice of Music" audition for Pepsi-Cola under Free & Peters auspices, but the war disrupted any commercial consummation. Sosnik was then maestro for Gracie Fields and a recording director at Decca. He even experimented with separate musical chambers, as part of the Sonovox idea, which has since been utilized by Walt Disney, on radio programs, in pix, etc.

This is in line with a similar idea with which Meredith Willson is currently experimenting in Hollywood.

Ina Ray Hutton's dispute with the Frederick Bros. agency over a release from her management contract with them is up before the American Federation of Musicians' executive board for adjudication. She wants an out from her FB contract on the grounds that it carried a rider, originally approved by the AFM, granting her automatic release if Charlie Yates, who handled her, ever left the FB agency. He did so several months ago, but is now being sued by FB for breach of contract.

It's claimed, but not confirmed, that the AFM has ordered that no such riders to contracts ever be approved by AFM officials as a result of Miss Hutton's case.

One of the industry's more jazz-minded leaders recently finished a set at a major N. Y. hotel with few people on the dance floor, although the room was crowded. When he finished, a three-piece relief combo took over and immediately the floor was jammed. Jazz leader later took exception to the difference in terp showing, half-seriously suggesting to the relief combo leader that he and his big band were supposed to be the attraction and that the trio's commercial music made him look bad. In the same vein of semi-seriousness the reliefer cracked that, after all, he had been at the spot for eight years and the people on the floor were his followers.

Victor has an interesting Vaughn Monroe album of 10 sides, captioned "On the Moonbeam," for the following obvious couplings, which also indicate, on the label, the respective hits of the respective years: "Moonlight and Roses" (1925) paired with "It's Only a Paper Moon" (1933; incidentally now being revived); "Moon of Monakoora" ('37) paired with "Moonglow" (34); "Blue Moon" ('34) coupled with "Shine on Harvest Moon" (1908; since revived); "Carolina Moon" ('28) with "Moon Love" ('39); Monroe's theme song, "Racing With the Moon" coupled with "Moon Over Miami."

Band Review

RANDY BROOKS ORCH. (16)
With Lillian Lane, Billy Usher
Meadowbrook, Cedar Grove, N. J.

Randy Brooks' orchestra, still a comparative newcomer to the field despite six months or so at the Roseland Ballroom, N. Y., is by far the best of the newer combinations. Playing its first major date here, the combo of four trumpets, three trombones, five sax and three rhythm, plus the leader's excellent trumpeting, makes a great impression.

Brooks' forte, in addition to his own horn work, is his arrangements, written by John Benson Brooks (no relation), who has an interest in the band, a sort of a setup, incidentally, that will unquestionably be often repeated as the new postwar bands start forming. Brooks has written unusually colorful arrangements, all with good taste. He pays special attention to standards, with which the library is well equipped, in addition to jump originals and pops.

What's most important, however, is that the band doesn't lean too much in any direction. It employs a ballad style that's often reminiscent of Claude Thornhill, which means it has an unusual, catchy appeal. Light rhythm material is played with an easy beat, and hot stuff with equal attention.

Musically, the combo is unusually neat. It is well rehearsed, and the emphasis is more on unit work than on soloists; Brooks' horn takes care of much of the spotlight work. Despite its youthfulness, the outfit plays more like a veteran combination than many of the so-called name outfits currently available.

Brooks has two good vocalists with him, too. Lillian Lane, once with Claude Thornhill, is an excellent choice. Billy Usher likewise.

Wood.

Joe Marsala septet opens at the Dixie hotel, N. Y., Nov. 7.

Lt. Kenny Gardner, former vocalist with Guy Lombardo and husband of Elaine Lombardo, rejoins that orchestra upon his discharge, due around Xmas.

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Cargo Freighters May Prove Bridge To Europe for U. S. Commercial Acts

Difficulty in getting regular air or boat transportation to Europe is causing N. Y. agents to investigate possibilities of shipping acts on cargo vessels. Negotiations are already on between Swedish representatives of Hans Lederer of the Clifford C. Fischer agency, and Scandinavian lines for passenger accommodations for acts.

Agencies both here and abroad have so far been stymied in getting inter-continental bookings going because of transportation scarcity. So far all available shipping space is being reserved for military matters and important civilian missions.

If the Scandinavian shipping plans comes through, Lederer says that he'll be able to offer acts between 10-14 weeks through Norway, Denmark and Sweden. From there it will be possible to hit France, England, Italy and possibly other countries. By the end of one of those jaunts, it's conceivable that transportation through regular channels will be available.

Pre-war, freighter transportation was widely used for passenger service.

Johnny Dugan Ill

Johnny Dugan, head of Music Corp. of America's N. Y. theatre department is recovering from virus pneumonia. He was brought down by the attack last week. His condition is described as favorable.

He's expected to be away from the office for several weeks.

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Hot Skaters

Milwaukee, Oct. 23.

Harold Steinman's "Skating Vanities," which acknowledges Milwaukee as its best town, had nearly $80,000 in the till before it opened its three-week run at the Auditorium, and at the end of the first week nearly 30,000 customers had attended. Few empty seats in the 4,500 seat hall, and last performances are expected to be capacity.

LQ, Det., Must Pay Martha Raye's 8G

American Guild of Variety Artists this week notified Tony Morelli, manager of the Latin Quarter, Detroit, that the club must pay $7,935 due Martha Raye comedienne, on a contract cancelled-out last month. According to AGVA, settlement in the matter will be made this week.

Miss Raye had been booked into the nitery for a 10-day engagement at $17,000. Morelli claimed pact was made by former owners (Lou Walters, et al) and wanted to repudiate the agreement. Miss Raye filed a complaint with AGVA to recover the amount. Meanwhile, the William Morris Agency set up some vaude dates for the comedienne with understanding that the Latin Quarter would have to make up the difference between amount earned on vaude tour and the $17,000 claim. The $7,935 is it.

Matt Shelvey, national head of AGVA, long-distanced Morelli, whose attorney said the matter would be taken care of this week.

There are several other contracts, including one with Benny Fields, that are in controversy and for which AGVA will also insist upon payoff if Morelli fails to play them. Latter, however, has been maneuvering with their talent for setback dates. AGVA is agreeable to this if the performers are and will not move in on these matters until actual cancellation is made and the performers involved file claims.

JOAN EDWARDS SET FOR WALDORF H., N.Y.

Joan Edwards has been set for the Waldorf-Astoria hotel, N. Y., starting Monday (29) succeeding Edgar Bergen. Length of stay will be contingent upon date Frank Sinatra will start at that hospice.

Danny Kaye will follow Sinatra. Although pacts with Sinatra and Kaye haven't been inked, Music Corp. of America, bookers of the room, are certain they'll go in.

Kaye is presently touring Japan with Leo Durocher for USO-Camp Shows.

Soph's Celebrity Gag

Celebrity nights at La Martinique will take on a new twist during Sophie Tucker's engagement at that spot starting tonight (Wednesday). Sunday night shindigs will be tabbed "Some of These Days" nights with Soph attempting to get everybody mentioned in her recent tome into the spot.

Doubleday Doran, publishers of the book, are assisting with mail and advertising promotion.

PALOMAR, SEATTLE, RESUMES VAUDE BILLS

Seattle, Oct. 23.

Palomar theatre, Seattle, has resumed vaude bills. This followed a truce with American Guild of Variety Artists, which had declared the spot unfair last summer when Sterling Theatres Corp., operators of the house, refused to compensate acts for extra midnight performance on Saturdays. After controversy the Palomar, only vaude house in this territory went straight pic policy.

New pact signed with AGVA gives performers an additional day's pay for the midnight show and also a closed shop agreement at the Rivoli theatre, operated by the same chain, also in Seattle. Latter house had operated during controversy with tab shows, performers of which come under membership of the Burlesque Artists' Assn., rather than AGVA. Under new agreement house will have similar policy but will employ only AGVA members.

Harry Squires Quits MCA To Set Up Own Concert Booking Biz

Harry D. Squires, has resigned as head of the Music Corp. of America concert department, to go in business for himself, and will handle Phil Spitalny and Sigmund Romberg for concerts.

While parting with MCA is amicable, Squires left the outfit because he felt that he should handle artists assigned to him completely. Under present MCA procedure, branch offices are in charge when orchestras or artists play territory under their jurisdiction.

Squires, who left for Canada to supervise Spitalny's Canadian tour starting Monday (22) at the Maple Leaf Gardens, Toronto, is a pioneer in the pop concert field, being among the first to exploit the fact that a popular attraction given a longhair aura can succeed in spots like Carnegie Hall, N. Y. He started this field with Sigmund Romberg while at the William Morris agency which he subsequently resigned to go with Century Concerts. He came to MCA a little more than a year ago.

10th Year in Spot

Chicago, Oct. 23.

Here's Chi's contribution to that list of long-run engagements:

Recently, Carl Marx, mazda-schnozzled clown of the Sherman hotel's Panther Room, started his 10th year at the spot.

Missing Nitery Op Is Convicted of Second Degree Murder in Minn.

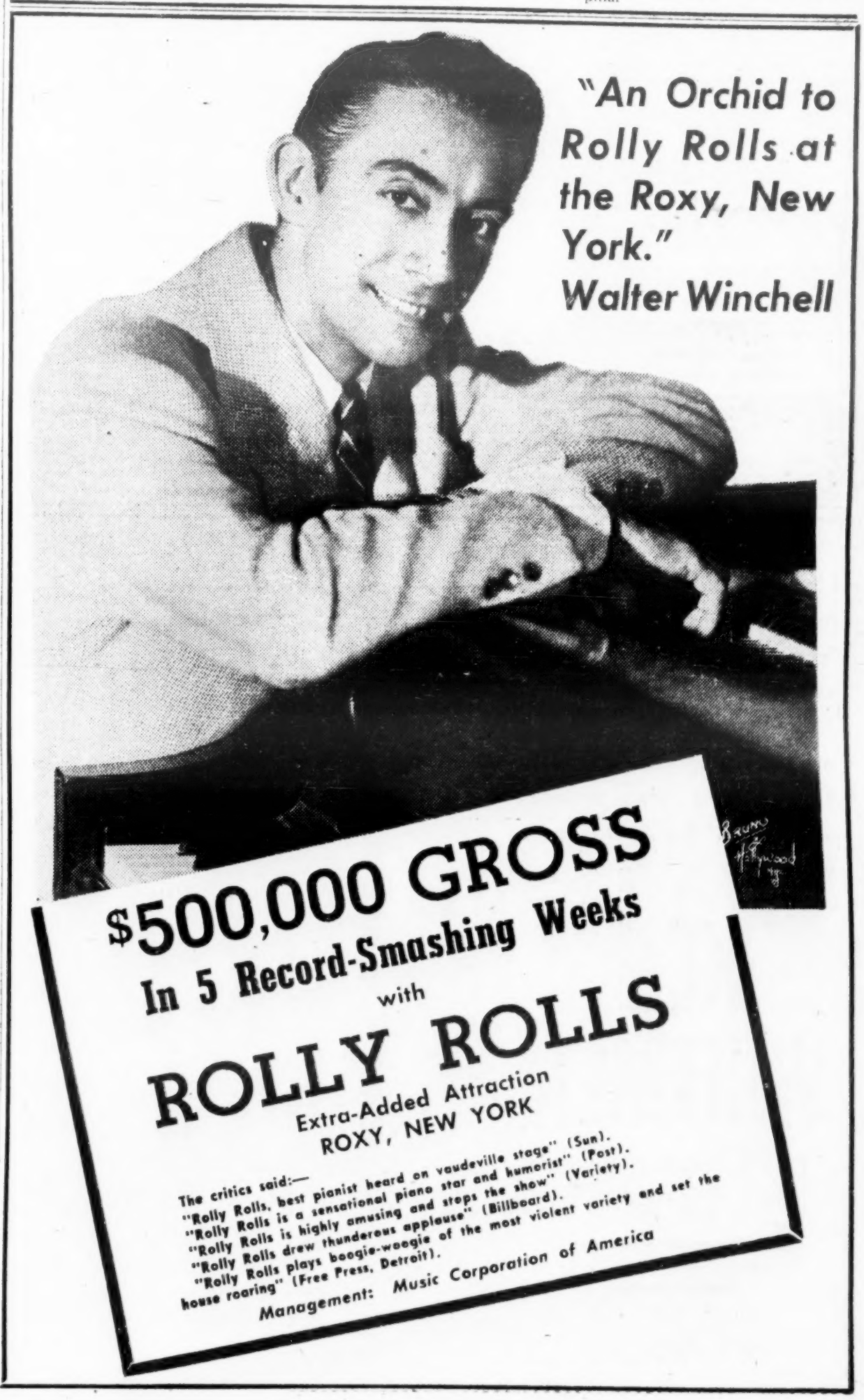
Minneapolis, Oct. 23.

Rubin Shetsky, one of the owners of the Casablanca, a leading loop night club, was convicted last week of second degree murder in absentia. Out on $20,000 bail, he disappeared mysteriously during his trial and no trace of him has been found. His counsel believe he was bumped off, but the court, ordering the trial to proceed without him, held he's still alive and ran out.

Shetsky shot and killed a union agent in the club during a quarrel over the part that organized labor played in electing the present mayor, who has put a lid on the town. He claimed self-defense.

FALK'S CONCERT BOOK

Jules Falk, associated with Atlantic City Steel Pier for 21 years as music director and public relations head, has resigned to open an independent concert booking office in Philadelphia.



Bidders Open Auctioned Trunks And Find Out What Happened to Vaude

Chicago, Oct. 23.

Bidders at an auction here last week really found out what happened to vaudeville.

A classified ad, promising that "all trunks and suitcases to be sold have never been opened," brought a mob of over 200 to the Hubbard, old-time theatrical hotel, which was recently sold. Management was getting rid of a bunch of trunks and suitcases which have been cluttering up the basement anywhere from five to 25 years.

One gal opened her bag on the spot and found a stage dagger, teddy bear, three lead pipes, tennis ball, rubber exercise belt, pair of men's long underwear, dog collar, and a book, "Introduction to Yoga." Another hump-backed trunk with wooden ribs and "Madame Hilda" painted on the sides brought $12.50, but the buyer wouldn't open it. An onlooker at the sad event, however, remarked that "Hilda" used to saw a lady in half. Trunk labeled "Happy Hyman" went for $6.

Another one had a California chauffeur's badge for 1927, assortment of bullets, picture frames, some unpaid bills, and a section from the Jan. 6, 1929, edition of the Chi Tribune, titled "Hoofers Argue Talkies Effect on Vaudeville."

"What's going to happen to vaudeville when talking movies reach a higher stage of efficiency and distribution is now a matter of concern to numerous gagmen and hoofers," the buyer read aloud.

At which point the auctioneer interrupted with, "Going, going, gone!"

PAUL SMALL ATTACHED BY L.A. HOUSE IN S.F.

Los Angeles, Oct. 23.

Paul Small, stage producer, was tagged by the sheriff of San Francisco with a $5,000 attachment, emanating from the Mayan Theatre Corp. of Los Angeles, asking for an accounting of boxoffice receipts from Small's late show, "Fun Time," in which the theatre corporation was a limited partner. Attachment included the producer's current show, "The Merry-Go-Round," currently at the Curran, San Francisco, his bank account and his car.

Understood Small asked for the freedom of his car, so he could drive between the theatre and his residence, but the sheriff discovered that he lived at the Sir Francis Drake, only two blocks from the playhouse, and told him to go that-away.

Gypsy's Luck Still Bad

Stuttgart, Germany, Oct. 12.

A jinx which has plagued Gypsy Markoff, accordionist, in her overseas ventures—the Lisbon Clipper crash and a siege of pneumonia this summer—hit again here when the truck carrying the instruments, props and costumes for her "Fun With Music" USO troupe plunged 60 feet down an embankment. No members of the show were in the supply truck at the time of the crash. The two GI drivers were injured and taken to a hospital.

Show will lay off in Heidelberg for a week, waiting for replacements for the damaged props, and then will pick up its Seventh Army area tour. Troupe's due to leave for the States Dec. 30.

Billy Eckstine orchestra, Negro outfit formed last year by the ex-Earl Hines singer, has been booked into the Adams theatre, N. Y., for sometime in February. This is the band's first white theatre job.

HAZEL SCOTT AFTERMATH

Attacks on Constitution Hall and the D.A.R.

Washington, Oct. 23.

Rep. Helen Gahagan Douglas (D., Calif.) introduced a bill in the House last week to strip Constitution Hall, here, of its tax immunity, if it persists in barring out artists on race or color grounds. Hall, owned by the national D.A.R., recently refused a booking for Hazel Scott, Negro pianist, and announced that Negro artists would all be barred.

Bill provides that Constitution Hall would be required to pay taxes unless it removes the color bars.

Rep. Douglas' action climaxed a heated row which was aired several times in Congress and which also caused Rep. Clare Boothe Luce (R., Conn.) to threaten withdrawal from her home local of the D.A.R. unless it passed a resolution of censure against the action of national headquarters.

Big Vote on AGVA Dues Tilt Proposal

Referendum on American Guild of Variety Artists' plan to tilt dues of members classified as principal performers in vaude theatres and niteries has met with greater vote response than anticipated, according to Matt Shelvey, head of AGVA. Union headquarters has been deluged with mailed ballots on the proposed tilt of from current $1.65 monthly to $2, effective Nov. 1. Union has asked Associated Actors and Artistes of America, parent body, to set up tellers to tabulate the votes this week.

AGVA has 22,000 "principal" members and an additional 14,000 in chorister classification. Latter will not be affected by the tilt. However it's figured that if the majority of the 22,000 principals ratify the boost it would mean an added yearly income of $176,000. Shelvey has scotched the idea that the increased income would be used as a "war chest" to resume campaign for a six-day week in the niteries, claiming such a move is not on the immediate agenda. He explains that part of the increased revenue would be used to amortize a debt to the Four A's encumbered by the previous administration of the union and remainder to increase coverage via setting up AGVA locals in now improperly covered key cities.

Moke & Poke Suit Oke-Doke, Act Splits Into Coke & Poke and Moke & Doke

Name of Moke & Poke as a standard vaude act passed out of existence last week via an out-of-court settlement of a suit between original members of the act. Two offshoots of this turn will now be called Coke & Poke and Moke & Doke.

Settlement was arrived at when attorneys for Leon James, original Poke, who brought suit against Fletcher Rivers, original Moke, made settlement which forbade use of the name of Moke & Poke under which Rivers had been operating with a new partner. Rivers agreed to payment of cost of litigation.

Mixup started when Rivers broke with James and subsequently teamed up with Lew Brown. James picked up Harold Cromer and christened him Coke, but objected to his former partner operating under the original team name and subsequently brought injunctive proceedings.

Coke & Doke bowed last week at the Apollo, while Moke & Coke are scheduled for the Paramount, N. Y., Nov. 7 with the Frank Sinatra show.

Nat Nazarro, who handled the original team and now controls Coke & Poke, said that settlement of the name angle does not end the issue. He still has a $1,200 suit pending against Rivers for unpaid commissions and advances he claims he made to him.

Lee Simmons, of the old vaude team of Chick & Lee, back last week from a second USO tour of Europe, signed up for still another, this one Tokyo-bound. He leaves Oct. 29.

Ohio Booze Board Will Continue Permit Freeze

Columbus, O., Oct. 23.

Night club operators throughout Ohio hailed last week's long-awaited decision of the Ohio Liquor Board, which refused to lift restrictions on the number of night club permits now existing, or to defrost the number of permits to sell hard liquor.

However, the board lifted all restrictions on the number of permits it could issue, at its discretion, for the sale of beer and wines for consumption both on and off the premises, and for the issuance of permits for liquor sales in private clubs. Latter was demanded by some veterans' organizations, who contended returning GIs could not open beer parlors, restaurants, or organize private clubs.

3 U.S. Unions Rescue Stranded 'Pin Up Girls' From Mex Pact Fiasco

Mexico City, Oct. 23.

Due to the aid of three unions, the "American Pin Up Girls" unit was able to leave Mexico City (16) for the U.S.

Held in Mexico for five days by failure of Jose Valencia, local booker, to pay salaries and expenses, the girls appealed to the unions. Latter wired $1,500, the musicians' union $1,200 and the local union, headed by Mario Moreno (Cantinflas), came through with $700. This enabled the troupe of 35 to pay their bills and secure transporation to the American border.

Meantime, the show headed by Harry Rogers and Thelma White, filed charges at the American Embassy against Valencia for four weeks' salary and transportation.

Situation developed shortly after arrival, when the troupe refused to play the Waikiki, "B" night club. Their contract, according to Rogers, called for four weeks, with option at the Iris, a "first-class night spot."

"From then on, our troubles began," said Rogers. I was threatened, the girls molested, and finally I had to take cuts of $300 one week and $800 another to keep the acts out of the Waikiki and guarantee the performers enough to eat on. We were forced to join the STIC union, rival of Cantinflas', which looked on and did nothing as Valencia broke agreement after agreement.

"Payoff came when Valencia didn't pay us for the final week, and still he wanted to go through with a four-week option to play the provinces. We told him if he'd pay the week owed, put up another week in advance, plus transportation expenses in a reliable bank, we'd do it. He refused and we quit." Rogers said Valencia's bond in Hollywood would cover the week's salary. "We particularly owe a debt of gratitude to Cantinflas," Rogers said. "Although we didn't do business with his union, he saw to it that we were able to get out of town. He said, 'I want you to go back to the United States with good feeling toward Mexico.'"

Borge's Big One-Niter

Buffalo, Oct. 20.

Victor Borge, exploring the possibilities of one-night stops in the long-hair field, came up with a definite vote in the affirmative as a result of his showing at the Kleinhans Music Hall here.

Scaled at $2.50 top, Borge drew capacity and standing room at the swank 3,000 seater Thursday night (18).

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Hartford Circus Blaze Figures to Cost R.B.&B. Close to $3,000,000

Hartford, Oct. 23.

Based on awards made to date, representatives of the Ringling Brothers Barnum and Bailey Combined Shows, Inc., estimate that the circus fire of July, 1944, will cost the circus some $2,916,317.15. Figures are close to the first estimate, made within a week of the blaze, that the total loss to the circus would be approximately $3,000,000.

To date a total of 679 claims have been filed, of which 165 have not been submitted to arbitration. Thus far, 207 cases have been disposed of, with some 323 yet to be heard, including 21 death claims.

A compilation of the circus claims to date is as follows: 148 judgments in death cases, $1,287,800.05; 22 judgments in injury cases, $188,300; one death award not entered for judgment, $14,000; 80 awards for personal injuries not entered for judgment, $377,757; 90 small claims settled, $12,134.30; 15 small claims settled, but not paid, $1,925. Average award in death (149) cases, $8,736.91.

Milo Barrett, Toledo bandleader, celebrating his tenth year conducting the orchestra for square dancing every Tuesday evening in the Trianon Ballroom, Toledo.

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New Band Spot

Cedar Rapids, Oct. 23.

Ike Lawlor, night club operator of Sioux Falls, S. D., has acquired controlling interest in several amusement properties here valued at more than $100,000. A 40-acre tract, including a dance pavilion known as the Palms, near Lake Okoboji, is included.

He will remodel and decorate the place with a view of booking big name bands. He takes possession Nov. 1.

M.P.'S $4,000 NITERY SHAKEDOWN NIPPED

San Diego, Oct. 23.

Attempts by two military policemen to extort $4,000 from Sherman's, San Diego's biggest nitery, were clipped short by the FBI this week, and the two suspects were taken to Los Angeles to await possible court martial.

In Army custody are Master Sgt. E. N. Bradshaw and Sgt. Gene Reif, the latter a former S. D. cop. According to William Murphy, local FBI chief, J. E. Griffith, Sherman's manager, reported Bradshaw approached him for a $4,000 shakedown to fix Navy Shore Patrolmen whenever latter might have complaint tickets that could lead to place being declared out of bounds.

Griffith promptly informed FBI, and agents seized Bradshaw as he was seated in Griffith's car for payoff. Reif was picked up and admitted he had contacted two Navy S. P.'s, who were to have shared take. They had reported deal to senior patrol officer and were exonerated.

Assistant U. S. Attorney Mrs. Betty Marshall Graydon was presented the facts by the FBI, but she decided it was a case for the Army to handle.

Fischer Sailing Nov. 1 For Paris on Business

Clifford C. Fischer sails Nov. 1 for Paris on the French Liner S. S. Oregon, which takes nine days from New York to LeHavre. Despite the showman's recent ill-health and the untimeliness of the weather, Fischer has been anxious to revisit his favorite Paris, where he still owns a home.

His long-time business associate, Henry Lartigue, returned to France yesterday (Tues.) to resume as Metro's French boss. Fischer is bringing back Lucienne Boyer and Maurice Chevalier for American contracts.

Saranac Lake

By Happy Benway

Saranac Lake, Oct. 23.

Joe Cowan, ex-colonyite, received the grand O. K. from Dr. Edgar Mayer, N. Y. specialist, so Joe ups and signs up for a USO tour in the South Pacific.

Helen Grupp handed a mess of added exercise, including being upped for meals.

Freddy Stone, musician and former graduate of this colony who is now employed in Syracuse, here attending funeral of his mother.

Joe Klein, after a long bed routine was handed a 10-day furlough.

Benny Ressler, between rest periods, well again to act as Franklin County publicity chairman during the coming Victory Bond drive.

Edna Hagan has been given visiting privileges; Victor Gamba was upped for dinners.

Ann Comerford, handed mild exercise and an added meal to her up routine, after seeing too much bed routine.

Hunting season here, with rooms in the colony at a premium.

Jack Pfanning, pint-size acrobat, back to Reading, Pa., after a summer vacash here; ditto for Jack Phillips, nitery m.c., who motored to Boston. Both packed a medico's o.k. paper.

Dickie Moore, a vet at the bed routine, surrounded with relatives from Philadelphia and Atlantic City. Boy got a thrill as it was the first collective visit in years.

Helen Olsen Phelps flashing par-excellent clinic reports, which also goes for Kay (RKO) Laus; both penciled in for mild exercise.

Dr. Max Ecker, accompanied by Dr. and Mrs. Segal, in from Glen Gardner, N. J., to bedside and chat with Mathea Merryfield, who is perking up with o.k. reports.

Write to those who are ill.

Reeves-Singer Arbitration Of Pact Dispute Delayed

American Guild of Variety Artists arbitration on whether Cy Reeves, comedian, should be permitted to cancel exclusive agency contract held by Johnny Singer, has been postponed until December.

Arbitration had been set up, but Singer was unable to attend hearing. He was called out of town. Reeves, also, has seven weeks of vaude dates to play, all out of town, and will not be available until these are played. AGVA agreed to set matter back until then.

Reeves has asked an out on the contract on grounds "that Singer has not been giving him complete representation and has not been working in his best interests."

Plenty Pesos for Argentine Niteries And Talent; $2,000,000 for Acts

By NID EMBER

Buenos Aires, Oct. 15.

Niteries are enjoying a socko business in Buenos Aires, in what looks like a "back-to-the-good-old-days" goldrush for Hispano warblers and terpers. This is due to the great popularity established in the last couple of years by the Spanish-type niteries known as "colmados" Roughly translated "colmado" means full-up, and full-up they are.

Scarcity of good pix and public displeasure with dubbed Spanish pix have helped to put the colmados on the entertainment map. Moreover, as all the dansapation is on the stage and not among the patrons, latter include a very large section of well-to-do burghers and wives who have passed the age for "boogie" and "tango," but enjoy an evening over the glasses with a modicum of cheesecake and music thrown in. These patrons have plenty of pesos for entertainment.

The "colmados" don't hesitate to

(Continued on page 54)

AL BORDE

PRESENTS

THE KING OF JESTERS

BENNY MEROFF

WITH

KATHEEN McLAUGHLIN

AND

CHAS. MARIANO

NOW 2nd WEEK GLENN RENDEZVOUS

October 13, 1945 Cincinnati Enquirer

Glenn Rendezvous

As versatile an artist as you will find anywhere in your night clubbing, Benny Meroff opened a two-week engagement at the Glenn last night. Meroff has a repertoire that runs from joke telling to juggling, singing, mimicking, baton twirling, dancing and horn playing. It took him a little while to warm up the opening-show audience, but his jokes and clownish antics soon had the Glenn patrons guffawing heartily. Benny is ably assisted by Kitty McLaughlin, a better-than-average tap and acrobatic dancer, and delightful midget, Charlie Mariano, whose mischievous buffoonery proves a high spot of the act.

Cincinnati Post

Benny Meroff, the comedian who is currently topping the bill at Glenn Rendezvous, went overseas for a three months' USO tour and stayed 15 months on the invitation of the 5,000,000 GIs he entertained. And 5,000,000 GIs can't be wrong.

Benny has his charming wife, Kitty McLaughlin, and midget Charlie Mariano with him. Kitty has several agile tap routines and plays straight to her husband's gags. Mariano is funniest as a heckler. M. J.

Glenn Rendezvous Newport, Ky.

This intimate 180-seater continues to attract its share of the cream trade in the Cincinnati area, and the new floor layout which opened Friday (6) should keep them coming. Headlined is Benny Meroff, with dancer Kitty McLaughlin and the half-pint Charlie Mariano. His personality and versatility make Benny a natural for emcee duties.

Benny Meroff and his support round off the program with a sound display of variety and comedy. Meroff fares the emcee niche, running his usual gamut of gags and bits supplemented by his mimicry, juggling, playing of various musical instruments and the like. Stubby Charlie Mariano works the bits and runs comedy interference throughout the turn. Much of the turn's success lies in the showmanly dance work of the lovely Miss McLaughlin, who also does a good job of straighting for Benny. Sound mitting greeted the trio at the wind-up. BILL SAX.

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Night Club Reviews

Versailles, N. Y.

Carl Brisson; Maximilian Bergere and Pepito Lopez Orch; $10 premiere; $3.50 minimum.

In former years if Sophie Tucker, Bee Palmer, Tot Qualters, Clayton, Jackson & Durante, Benny Fields, Blossom Seeley, the Castles, Moss & Fontana, Ted Lewis, Texas Guinan, Tommy Lyman, Harry Richman and a few others of that caliber came out of the saloons or the sawdust joints it was a freak. Today the joints are tailored to the personalities. The bistro belt in this day and age is a regular sphere of occupation, by no means a catch-as-catch-can fountainhead of talent for the more dignified stage, screen and radio. Not to mention the television of the future.

Today hotels like the Plaza build rooms for chantooseys like Hildegarde. And bonifaces like Nick and Arnold and Johnny Boggiano put it on the line for lush Dorothy Draperesque environments like the new Versailles, which is brighter, lighter, gayer, suaver, yet not wholly stripped of its Louis Quartorze atmosphere. And all for one satellite, Carl Brisson, who, single-handed, with Danish charm, he-man technique and a portable mike-in-hand will soon amortize the umpteen thousands of dollars that the new East 50th boite obviously cost.

Sans floorshow, sans the usual hors d'oeuvre, the sole show is Brisson, doing his stuff twice nightly. (And tomorrow (Thursday), incidentally, the Plaza's Persian Room in N. Y. will induct a new policy of a one-nightly show when Hildegarde returns for the season.)

Brisson can hold the floor for 45 minutes with some 20 or 30 ditties, more or less, and still leave 'em hungry.

One of the two or three sockiest boxoffice draws on the saloon circuit, Brisson's seasoned showmanship is manifest throughout. Incidentally his juvenile appearance fully belies his years and, considering that he's now been wildly publicized as Rosalind Russell's father-in-law, and a grandpop to boot, it can well be capitalized in his favor. This reporter some seasons back billed Brisson as the older girls' Sinatra (ah, there, Earl Wilson!), but repertorial accuracy dictates that he can croon for any of 'em.

From his new and good opener, "Hello There," he runs the gamut from "Love to Live," "I'm Glad There Is You," "Sun Comes Up" (in Danish and English), "Story of Two Cigarets," "Who Can It Be?" (novelty), "Lilette," "Music Maestro," "Magdelu" (another Danish ditty), "Paper Moon" (a la audience number), "No Can Do," "My Heart Sings" (including a fine parody kidding himself), a saucy "Marseilleise" song, "If I Loved You," "Last Time I Saw Paris" (with postwar version), etc.

Impeccable in tails, the dashing Dane is a dignified but not too austere trouper who lends the right fillip to the nitery which has always prided itself on perhaps the largest average check in town. He goes exceedingly well with the Versailles' new-season policy of "leisurely dining" and "leisurely supperclubbing," as he capably fits an hour's interlude at both sessions.

Otherwise, per usual, Maximilian Bergere dispenses his usual brand of compelling dansapation, besides working well with the star, Pepito Lopez and His Rhumbas make with the Latin terps; Robert is the omnipotent oom at the tape, running his room well, and Nick Prounis, Arnold Rossfield, et al., will have nothing to do all season but count their profits. *Abel.*

Mayfair Room, Chi

(BLACKSTONE HOTEL)

Chicago, Oct. 18.

Victoria Cordova, Myrus, Ernie Heckscher Orch (10) with Bob Kirk; $2.50 minimum.

Current layout which is marked by local debuts of Victoria Cordova and Ernie Heckscher's orchestra and the return, after a seven-year absence, of Myrus, is perfect for this intimate swanky spot.

Miss Cordova, a striking Spanish chanteuse, has them in the palm of her hands from the first note with her delightful vocalizing. She sings in Spanish, French and English, switching from one language to another with perfect ease, sometimes starting a song like "J'Atendrai" in French, then going into English lyrics and back into French and "Nocha de Ronda," which she does in both Spanish and English. Other tunes include "Good, Good, Good," "Amor," "There Must Be a Way," "I'm Gonna Love That Guy," "Siboney" and "You Belong to My Heart," all done with charm. She makes a stunning appearance in a white vacant midriff outfit and has little trouble in ringing up a hit.

Myrus, who hasn't been around these parts since 1938, when he played the College Inn, amazes with his demonstrations of thought transference and mental wizardry. Drawing initialed questions, previously written by the audience, from a glass bowl he calls out names, gives information about persons that leave them flabbergasted. Solid hit.

Heckscher's new orchestra (he just got out of the Army Air Forces) with instrumentation composed of two pianos (Heckscher at one), bass, drums, three saxes and three violins will work out all right when the men have worked together a little more. At present the combo is a little wobbly on tempos, a fault easily remedied. In Bob Kirk the band has a definite singing asset. Kirk possesses a nifty baritone that has the dancers clustered about the bandstand when he sings. *Morg.*

Latin Quarter, Det.

Detroit, Oct. 17.

Dinning Sisters (3), Jack Carter, Calgary Bros., The DeMarlos, Baro & Rogers, Dorothy Dorben Dancers (12), Phil Brestoff Orch (12); dinners from $1.50, cover weekdays $1, weekends $1.50.

Dinning Sisters are show stoppers at the Latin Quarter. The trio dominate a fair, rather slow-paced revue.

Gals open with hep version of "Bell Bottom Trousers," change pace on "Where or When" and follow with "Topeka and Santa Fe" and "Blue Heaven." Gals are poised, good lookers and click all the way.

Calgary Brothers with their familiar slow motion drunk act, and even slower-motion fist fight, still draw laughs. The DeMarlos, suave dance team, have an audience-catching kiss finish to a sophisticated interpretation of "My Song of Love." They follow with a more exciting Latin-rhythmed number but finish weakly on a dull routine to "Ain't Necessarily So." Baro and Rogers, burlesquing sophisticate dancing, are just fair in the fast company here. Jack Carter, comic, scores with comedy chatter and mimicry. Dorben Dancers are spotted in a brace of nifty production numbers.

Phil Brestoff's orch cuts a neat show and okay also for customer dansapation.

London Club, N. Y.

Connee Boswell, Alan Gale, Choo Choo Johnson, Eric Victor, Leonarda & Galante, James Jewell, Line (6), Jack Harris Orch, Machito's Rumba Band; min. $3.50.

Jack Harris' abandonment of the good-neighbor policy with changeover from La Conga to the London Club has resulted in a cafe which while being neither Broadway nor east side is putting out a strong bid for the moneyed set frequenting the across-the-town spots. In addition he's trying for other types of payees with Connee Boswell to lure the Broadway trade. Choo Choo Johnson and a sextet of lookers for the playboy element and esoterics to be caught by Eric Victor, a newcomer who has already made a rep in concert circles.

Trade is waiting to see if the spot can overcome a stifled opening night (16), when crowds were so thick that tables were put up on all available floorspace, which made it almost impossible to present the show. If the mob forgives the management, they'll have a good room for nocturnal prowling.

Show, although in need of some sharp editing, has the makings of solid entertainment. Connee Boswell is a top song-seller, while Leonarda and Galante hit with a smart set of ballroomology with startling lifts and spins that bring out the applause instincts. Team was recently at the Plaza, billed as Leonora and Gallant. Production by Al Siegel is extremely careful. He has written a set of risque lyrics for the beauts which amply hides their terping deficiencies and he's scattered them about the floor in a manner designed for decorative purposes only.

Major fault is Alan Gale, whose Yiddish stories and dated material just doesn't fit the modern English atmosphere. His material does get laughs, but it's at the expense of the atmosphere management is trying to create. Another fault is in his corny opening of asking for a hand for the servicemen present. This gimmick has been overdone to the point where it's embarrassing even to the uniformed men. It's about time entertainers cut it out.

Major discovery in cafes is Eric Victor—a true dance find (New Acts)—who displays some remarkably executed routines, but who needs further development of commercial elements of his offering. James Jewell (New Acts) displays a powerful bary in the production numbers and Miss Johnson (also New Acts) is a luscious item strictly for display purposes.

Boniface Jack Harris, who batoned in smart London niteries some years ago, is fronting the 12-piece orch, while Machito's rhumbas give ample excuse for hip-exercises. *Jose.*

Panther Room, Chi

Chicago, Oct. 19.

Louis Prima Orch (18) with Lily Ann Carol; Harmonicats (3), Clarence Slyter, College Inn Models (8), Carl Marx; $1.50-$2.50 minimum.

Autograph collectors were lined up across the floor at Louis Prima's opening in the Panther Room, and with reason. Guy with the scratchy tonsils is really putting on a show for 'em.

Outfit—5 reed-3 brass-4 rhythm—jives it all the way down the line, from "White Cliffs of Dover" to "Brooklyn Boogie"—and the customers love it. Leader is very much in evidence at all times, of course, jittering, declaiming in that half-charged-seltzer-bottle voice, mauling songstress Lily Ann Carol, etc.

Prima's sage musicianship, via his own wild trumpet and mellow blendings of brass and reed in such standards as "Angelina," "Robin Hood," "Please No Squeeze Da Banana," "Felicia No Capicia," etc., is always in evidence, however, despite the cavortings. And the sidemen are swell foils for his jumping-jack tactics. Only complaint—and a minor one—is that there's too much of the patsan chatter, which many of the payees don't understand.

Miss Carol pipes a clean, melodic line, getting excellent backing vocally and instrumentally from the band, in "I Wanna Get Married," "Don't Wanna Be Loved," and "I Got It Bad." Clarence Slyter's blitzed magi stint, including standard drooping lily, whiskey-to-ink switch, leaping goldfish, and vanishing cigarettes, beer glasses and alarm clocks, clicks, as do the mouth-organtics of the Harmonicats, male trio, in "Holiday for Strings," "Rose Room," "Ritual Dance of Fire," and "Boogie Woogie."

College Inn Models parade prettily to T. Dorsey, Goodman, James, etc., themes. Carl Marx, now in his 10th year here, continues to scare the ringsiders with his illuminated schnozz. *Mike.*

Peacock Court, S. F.

(MARK HOPKINS HOTEL)

San Francisco, Oct. 18.

Carmen Cavallero Orch (14) with Gloria Foster; no minimum; cover $1 week days; $1.50 Saturdays.

Carmen Cavallero is chalking up a terrific box office score at this swank spot. Sure to take place among all-time San Francisco favorites.

Dance floor is always filled with newly-made fans from waltzers to bobby-soxers and the Cavallero piano wizardry has dancers around podium five deep listening and watching him play. Saturday night has 900 paying customers rotating in 600 capacity room with extra rear salon open for overflow.

Gloria Foster sings well and introduces boss for show.

Cavallero plays three numbers, Debussy's "Clair de Lune" after hot "Voodoo Moon" and closes with "Polonaise," which is high-mark of trio. Many fans crowd bandstand for autographs.

Band makes good appearance and Cavallero has plenty of personality. Handles himself smartly. He can come back to San Francisco as often as he wants for nice high stack of blue chips.

51 Hundred Club, Chi

Chicago, Oct. 18.

Jan Murray, Day, Dawn & Dusk, Doryce Drew, Fifth Avenue Models (6), Duke Yellman Orch (5), Quico Barbosa Orch (4); $1.50 minimum.

Low-budget show doesn't stack up to standards set by preceding layouts. Line, for instance, whose prancings should put some punch in the proceedings, are just so-so.

Emceed by Jan Murray, who could use some new material, gals kickoff with Latin terps to "Baia," which cue a need for some harsh words from the dance director, so lackadaisically do they work. Doryce Drew does a trio of twirltap staples, getting off effectively with a patriotic pitch to "Yankee Doodle Dandy" and "Pack Up Your Troubles."

Mitt-pounding is noisiest for Day, Dawn & Dusk, Negro trio whose solid piping is backed up with some enthusiastic business. They jam "Shortenin' Bread," "Gotta Be This Or That," "Beltz" (something they picked up on an overseas USO tour), Quartet from "Rigoletto," and "Fare You Well," latter being a jazzed up, easy-listening spiritual.

Murray busts up trio's "You Tell Me Your Dreams," coming on noisily, but he has a tough time breaking the ice with some not-too-new quips. This north side spot's customers like it rough-and-tumblish, and it isn't till the long, lean comic gets into his "Russian Jerk" and "Laugh, Clown, Laugh" routine that they really get off their mits. Then it's a mop-up.

Models close with "I've Got You Under My Skin." Duke Yellman and the Quico Barbosa rhumba beats continue listenable. *Mike.*

Blue Room, N. O.

(HOTEL ROOSEVELT)

New Orleans, Oct. 17.

Carleton Hayes Orch, Joe, Lou & Arleen Caites, Roosevelt Guardsmen, Gaynor & Ross, Martha Tanner, Henry Grant; no cover, minimum $1.50 weekdays; $2.50 week-ends.

After the first night rough spots have been ironed out—and no doubt they have been by now—the new show, which puts no strain on the budget, can vie with the best presented here in recent months.

The Hayes crew, making its local bow, offers a pleasing style that is less frenzied than some of bands that preceded it. Their "society" style smacks somewhat of the late Neil Bondshu, but at the same time is fuller and has a class that fiddles add. Outfit scored heavily opening night. Hayes is a personable maestro who is also an accomplished violinist.

Joe, Lou and Arleen Caites reach far enough into the Pat Rooney-Eddie Foy era to bring a nostalgic lump to the throat. Their act is a brother and sister tap affair, very standardized until it presents "Pappy" Caites and the piece de resistance. The elder Cates gets a big hand for his precision footwork.

The Roosevelt Guardsmen, a five-piece combo of ex-Coast Guardsmen—piano, bass, drums, sax and trumpet—play everything from boogie woogie to the classics, with the piano the standout. Quintet contribute three numbers and net plenty of palm pounding.

Gaynor and Ross present a thrilling skating bit that's fast and flashy for good returns. Martha Tanner, native daughter, is a looker with a nifty chassis. Her vocalizing gets over nicely.

Henry Grant, vocalist, nets prolonged applause and had to beg off. Singer scores heavily with "Show Boat" medley, "If I Loved You," a novel "Rhapsody in Blue," "The Glory Road," "Donkey Serenade" and others. He also does capable job of emceeing.

Hayes outfit keeps floor crowded during dance sessions. *Linz.*

Plenty Pesos

Continued from page 53

spend up to $25,000 on talent monthly and their grosses take care of the considerable outlay. They take care of the many Spanish entertainers who have been flocking to this beef-plenty world since the war in Spain turned to war in Europe. Mexican or other Central or South American warblers and dansapators have also done excellent trade at the new niteries, and the tango vocalists, needless to say, have been unhocking their tuxedos and laying 'em in the aisles.

Latest of these niteries to start business is the Principe, where trade seems to be brisk and profitable and whose operators are throwing about wads of cash for talent. Argentina's top tango vocalist, Libertad Lamarque, is under contract there. The Principe is installed in what was formerly the British community's Prince George's Hall, and the transformation from an escutcheoned, Empire Assembly room, to a Spanish tavern asplash with toreador murals proves really startling. Apart from Lamarque, Mexican warbler Tulio Maristany, Spanish tenor Garcia Guirao and a crowd of lesser talent are drawing crowds to this bistro.

Talent Crowds Boats

Of the Hispano entertainers crowding every boat putting into the River Plate port, one of top ones is the Flamenco singer, Nino Marchena, under contract to the Tronio, which is on the Avenida Corrientes, the Argentine Broadway. The gypsy will rake in plenty. Radio outlets are competing to get him on the air.

There is a great market in this millionaire city for the castanet brigade. Carmen Amaya, an old B. A. favorite, is at the barracks-like Avenida, with Hispano lovers forming queues to see her. A Spanish show has been built around the Amaya family. Another of the new crop of niteries is Luba, which has been featuring another fiery Spanish dancer, Carmen Salazar.

The colmado operators are already signing up Spanish talent for 1946, with deals being dickered totaling $2,000,000. One of the possibilities for next season is Miguel de Molina, who was in B. A. when the 1943 revolution set up a military dictatorship which promptly expelled him for "moral turpitude." This ban is now lifted. Imperio Argentina is another possibility reported for next season.

The colmados are Argentina's only answer to the fabulous fees paid to entertainers by the Rio de Janeiro casinos on the strength of their profits from the tables. Tycoon Joaquin Rolla, operator of the Urca and Quitandinha casinos, plus several other lush entertainment spots in the carioca world, is able to pay what in B. A. seem fabulous talent costs.

Pablo Palitos, an Argentine comedian rated as only second-rate in B. A., has established himself as tops in Rio and forced the Goyescas colmado in B. A. to treble his fees.

U. S. or European entertainers have not yet come in under the colmado vogue.

New Acts

ERIC VICTOR
Dances
20 Mins.
London Club, N. Y.

Eric Victor is unorthodox both in appearance and dance presentation, with a carefully cultivated Van Dyke and an amazing set of routines the likes of which haven't been seen on a nitery floor. For commercial purposes, he'd do better to eliminate his opening Indian fakir number, his cigaret abstraction and a queer item in which he attempts to strangle himself. But once he gets down to terping in a commercial vein he's in a class by himself.

Victor knocks off prodigious leaps, does some rapid turns and taps with split-second speed. Stamina is truly remarkable. Despite the fatiguing nature of his work, he's still strong at 20 minutes on the floor, although he must lose several pounds during his turn to judge from the amount of perspiration. He's got a nice sense of comedy, a pleasing personality and a literate manner of explaining his numbers.

He has already been seen in niteries and at least one N. Y. longhair concert. *Jose.*

ACE GOODRICH
Comedy songs
9 Mins.
Cafe Madison, N. Y.

Ace Goodrich isn't new to N. Y. audiences, having entertained prewar as Ace Newell at the intimate bar, in the Fairfax hotel and at the Diamond Horseshoe. Now he's a comparatively new civilian who still has to get used to the idea that he's wearing mufti. He's got a reconversion problem of his own. This portly gent proved himself a capable comedian while in the Army as chief laugh-provoker in the GI revue, "Stars and Gripes," but wasn't able to summon his proven ability for his postwar preem at the Hotel Madison's cafe.

When caught he was extremely nervous, with the result that his risque material didn't hit its mark. Some of the stuff is over-indigo, but generally okay for cafe work. Once his stomach settles down, he'll probably do well on the intime nitery circuit. *Jose.*

DIANE COURTNEY
Songs
10 Mins.
Cafe Madison, N. Y.

Miss Courtney has been around in radio and niteries for some time but isn't listed in "Variety's" New Act files. For the record, she's an accomplished singer with a knowing use of pipes that can put over a ballad or rhythm number with equal ease. Choice of songs is varied enough to retain interest throughout her stay.

Spot, however, hasn't learned to properly present talent. Lighting doesn't show her off to advantage and she didn't get the proper intro. However, she overcame that bad beginning to score solidly, especially after rendition of Bizet's "Habanera," which segued into the modern version, "Dat's Love." *Jose.*

CHOO CHOO JOHNSON
Singer
8 Min.
London Club, N. Y.

Choo Choo Johnson, who, among other things, is a constant Broadway columnists' item, admittedly one of the top models around, doesn't need any talent to make her an asset for smart cafes. Mere presence is sufficient to justify her salary since she's a lure for the playboy element.

But she does attempt to earn her fee with vocal contributions in the production numbers. Songs are in the recitative manner with smart lyrics by Al Siegel. Major assignment is presenting the gals. That she does nicely. *Jose.*

JAMES JEWELL
Songs
8 Mins.
London Club, N. Y.

James Jewell's assignment here is working in production numbers only, but he shows promise of developing into a workable single possessing a powerful baritone punctuated with good phrasing but weak on diction.

He's a good-looking chap who makes a pleasing appearance in tails. Once he pays more attention to pronunciation, he'll be a better bet. *Jose.*

New Chi Nitery

Chicago, Oct. 23.

New Randolph Street duplex nitery will be built soon by James J. Annes, Loop restaurateur, across from Sherman hotel, City Hall and Apollo theatre.

Now occupied by a chain drugstore, spot, which adjoins Annes' restaurant, will be renovated to the tune of $100,000, he said, with bars and stages on the main floor and in the basement. Plans to seat 300 or more.

House Reviews

State, N. Y.

Phil Brito, Johnny, Morgan, Dorothy Donegan, Radio Aces, Ken Whitmer, Marvelettes (6), Ruby Zwerling's House Orch; "Incendiary Blonde" (Par).

Plenty of variety in the standard vaude layout at the State this week. Ruby Zwerling and his lads are back in the pit again and do their usual nifty job of backgrounding the acts.

Comedy motif is rampant throughout, with three of the six acts ringing the bell in the mirth department and the remaining trio sufficiently diversified to make things jell.

Marvelettes, femme acro sextet, provide lively pace in opener with an admixture of tumbling, balancing and pyramid feats to appreciable reception. Ken Whitmer follows and clicks with making music from prop instruments, accompanied by line of comedy chatter in a pleasing manner. He tops it all with some legit tooting on the Tommy Dorsey, Harry James and Clyde McCoy signature tunes for solid hand.

Radio Aces, vocal trio, also add to the comedy element with a brace of special numbers, "What Does the Public Want?" and "That's What the Public Wants to Know," which, besides registering on vocal quality, gives them a field day lampooning radio shows and other comedic antics for near show stopping results.

Dorothy Donegan, sepia pianist, is socko with nifty keyboarding of "Tea for Two," "Embraceable You," which she vocals. Some torrid boogie-woogie sends her off to solid hand.

Johnny Morgan, comic who headed the Ballantine show on radio, rings the bell solidly with his comic repartee and clownantics. Lad has smooth delivery and salesmanship far better than some of his gags.

Phil Brito, baritone, closes and whams them as usual with nifty vocalizing. Tees off with "You Belong to My Heart," segueing into "If I Loved You" from "Carousel" and "Till the End of Time," for vociferous palm-whacking. He encores with "Sorrento" for top returns. *Edba.*

Orpheum, L. A.

Los Angeles, Oct. 19.

Huntz Hall & Bobby Jordan, 4 Vagabonds, Joe Wong, Tari Vance, Larry & Lynne, Al Lyons Orpheum Orch (15); "Lady Confesses" (PRC).

It's a lightweight bill on the Orpheum stage this week. Top acts are combo of Huntz Hall and Bobby Jordan, film "Eastside Kids," and the Four Vagabonds, knockabout comic musical foursome.

Hall and Jordan act offers contrast, former taking care of the roughneck antics while Jordan is the smoothie. Boys have talent but need much better material and more assurance before turn takes on a professional polish. Jordan sings "Dream" and other numbers, participates in gags with Hall, while latter concentrates on clowning.

Vagabonds gag up their vocals and instrument work for plenty of laughs. Group is made of two guitars, bass and accordion and hits a mean rhythm beat to back up the gagging. They open with a Hawaiian number, swing into "You Are My Only Sunshine," make "Dark Eyes" a laughfest and are then brought back for "Rancho Grande" and "Corinna."

Joe Wong, Chinese comic in appropriate costume, lends an Irish tenor to his vocalling to please. His imitations of Crosby, the Ink Spots and Sinatra also sell but his gags could stand a little cleaning. Tari Vance does an ordinary tap routine and same goes for high cycle work of Larry and Lynne. Al Lyons has moved pit band to stage for the week to give musical backing for the acts and opens with medley from "Carousel." *Brog.*

Earle, Philly

Philadelphia, Oct. 19.

Hal McIntyre Orch (17) with Ruth Gaylor, Frankie Lester, Johnny Turnbull; Georgia Gibbs, Keaton & Armfield, Paul Sydell; "Shady Lady" (U).

First appearance here for Georgia Gibbs appears to be successful. Singing to the cold Friday afternoon audience, the gal succeeded in providing the lift to get the pewholders off their hands.

She scores nicely with her throaty renditions of "I'm Gonna Love That Guy," "My Heart Sings," "Gershwin Medley" and "Sunny Side of the Street."

Hal McIntyre's band lacked its usual zing at the getaway show and really didn't begin to sparkle until Crooner Frankie Lester stepped to the mike. The little guy is a hometown product and had a huge contingent of his rooters in the pews who whooped it up each time the kid finished a tune.

At initial show he rang the bell mightily with "I'll Buy That Dream," and "Sunny Side of the Street." Other vocalists with McIntyre's crew are Johnny Turnbull and Ruth Gaylor, neither getting much of a chance to show with the competition from Lester and Miss Gibbs.

Paul Sydell and his phenomenal pups as usual are a click part of the bill.

Keaton and Armfield are okay in their slot. Act is a combination of hoofing, a comic strip tease and a lot of banter anent blind dates.

Biz good when caught. *Shal.*

Apollo, N. Y.

Cab Calloway Orch (18), Pearl Bailey, 3 Poms, Dottie Saulters, Moke & Doke; "Fatal Witness" (Rep).

Combo boxoffice stimulants in the form of Cab Calloway and Pearl Bailey should keep the wickets turning here.

The Cab is showmanship all the way. He opens with a medley of three that he made classics: 'Minnie the Moocher," "Kickin' the Gong "Around" and "Jumpin' Jive." From curtain up to curtain down, he's the best feature of every act, and he's thataway so smoothly that he adds to, rather than detract from, the quality of the performers.

Three Poms (pronounced "poems") are a femme trio who display okay tapping talent. Act could be smartened somewhat by new, more appealing costumes. As is, two of the gals wear slack suits, and these don't help appearances. Dottie Saulters warbles "Atchison, Topeka and Santa Fe" and "Caldonia," duetting the latter with Cab, and then doing a smart but effective jitterbug pantomime with him.

Moke and Doke draw lots of laughs, climaxing house hysterics with a dance in which Doke appears in a dress.

Pearl Bailey is a clever song stylist. In an apparently effortless interpretation of shopworn tunes such as "Straighten Up and Fly Right," "St. Louis Blues" and "Fifteen Year's and "I'm Still Serving Time," Miss Bailey gives them a slick lift via expert salesmanship. When caught, she had to beg off.

Calloway's band does a good job of backing up the acts and earns laurels of its own in a mellow arrangement of "Don't Blame Me." It also gets in some hep licks on a number called "Maybe It's Dinah," and blends gracefully with Cab's artful vocalizing of his own creation, "If This Isn't Love."

Capitol, Wash.

Washington, Oct. 18.

Ross & La Pierre, Dave Drury & John Scott, The Debonaires, Evers & Delorez, Sam Jack Kaufman's House Orch, Milton Slosser; "The House on 92d Street (20th).

Sam Jack Kaufman's orch opens show with overture, "Bahia," featuring Stan Fisher, harmonica virtuoso. Milt Slosser follows with organlog for audience community sing.

Evers and Delorez, mixed team, follow with balancing and other antics on tight wire for nice returns. The Debonaires quintet also click with song and dance act. Their "Assembly Line" number is still a gem of remarkable precision dancing.

On the comedy side top honors go to Ross and La Pierre, man and gal who keep 'em happy with nifty clowning. Dave Drury and John Scott, table tennis champs, play a swift game, punctuated with the customary amount of humor along with the skilled exhibition to close bill. *Arke.*

National, L'ville

Louisville, Oct. 19.

Tex Ritter's "Cowboy Jamboree," with Wesley Tuttle, Slim Andrews, Laura Lee, Dub Taylor, Sarah & Shelby Linville, Phil Morris; "Sunset in El Dorado" (Rep).

Film cowboy, Tex Ritter, has surrounded himself with several talented co-workers from western films, and gives the folks a generous assortment of western tunes and comedy which is much to the liking of patrons.

Slim Andrews, film comic, has the folks with him all the way. Gives out with home corral chatter, then plays an assortment of odd musical instruments for nice hand.

Ritter next brings out Wesley Tuttle, cowboy singer, who gets rousing hand for his singing of "I Dreamed That My Daddy Come Home" and "With Tears In My Eyes."

On stage during the proceedings are Sarah and Shelby Linville, known as the "Fiddling Linvilles." Gals are plenty proficient with hillbilly style fiddling and give good musical support to the vocalists. Laura Lee gets over nicely with her warbling of "Darling What More Can I Do" and "Oklahoma Hills."

For years a sidekick of Ritter in western hoss operas, Dub Taylor still has plenty on the ball when he does his stuff on the xylophone. Turns in with some sweet tunes, and shows plenty of dexterity. "Cannonball" garners laughs with his chatter. Ritter straighting for the comic, and bows off to hefty applause.

Closing the show, Ritter strums tunes on his guitar, and gives out vocally with a rich, low pitched baritone, well known to juke box patrons and western film fans. Paces through "There's New Moon Over My Shoulder," "Green Grow the Lilacs," "Jealous Heart" and "You Two-Timed Me One Time Too Often." Nice applause returns.

Lower floor filled when caught (Friday night). *Hold.*

RKO, Boston

Boston, Oct. 19.

Four Evans, Ben Beri, Sybil Bowan, Lane Bros. (2) Peggy Ryan; Larry Flint's House Orch (14); "Johnny Angel" (RKO).

Straight vaude show, and a clicker down the line, current bill's drawing great houses. Fleet's in town which helps things along, but biz at this spot has been terrif for weeks.

Four Evanses, in familiar tap routine divided between young couple and old-time pair, work themselves right into a beg-off at the start with their neat terps showing contrast between new and old with final fast pas de quatre to screw the top down tight.

Ben Beri, next, wows wtih comedy juggling and Sybil Bowan, always a steady attraction, does likewise with her imitations. Lane brothers follow with feats of strength and balancing stunts that go over mightily with the pewholders, and Peggy Ryan winds it up with combo song, dance and patter routine.

Young film actress rather overdoes the kid stuff with a little too much mugging, but is anything but kid-stuff in her sharp, loose-limbed dancing. She sings novelty songs mostly, like "On Stage Everybody," "That's the Spirit" and "Men in Her Diary" which are likewise unjuvenalia in their implications, but there's no denying she goes over big. *Elie.*

Hippodrome, Balto

Baltimore, Oct. 21.

Jean Carroll, The Reddingtons (3), Marian Burroughs, Ben Yost's Mimic Men (3), Felice Iula House Orch (12); "Johnny Angel" (Col).

Nice layout, well balanced for talent and paced just right. Jean Carroll, as femcee, keeps things on the beam and provides a punchy niche of her own in the next to closing slot. Has nice stage presence and plenty of talent as a gagster and vocalist, too.

Reddingtons open with solid trampoline stuff utilizing the invitation to the stubholders for a volunteer for bouncing around to bring on male member. Femme handling mike sells the tricks strongly and youngest member, also a femme, closes with good tumbling. Set matters for Marian Burroughs and her violin in the deuce. Highly legit handling of the fiddle gets bell-ringing response with Gypsy airs and Jerome Kern medley.

Miss Carroll utilizes okay material for laughs and gives with a brace of parody medlies which send her off to good returns. Mimic Men close with good three-way harmony in tunes from "Oklahoma!", college songs, and a potpourri of radio imitations done comically enough for solid applause.

Biz very good. *Burm.*

Adams, Newark

Newark, Oct. 18.

Johnnie Johnston, Eileen Barton, Morey Amsterdam, The Pitchmen (3), Joe Ramos & Toy Boys (3), Joe Fecher's House Orch (15); Jordan & Parvis, "Road to Alcatraz" (Rep).

Johnnie Johnston emerges top man in this sesh. He gives out niftily on "I'll Buy That Dream," "There Must Be a Way" and "If I Loved You," all pips. Then he coaxes a gal in audience up on stage for some repartee and leads her through a rumba to "Tampico" for solid returns.

Eileen Barton, radio songstress smartly dressed in a bouffant white job with a pink sash, sends with "I'm Gonna Love That Guy," "If I Could Be With You," a revamped oldie, and "Pat-a-Cake Man." Grabs nice applause. Morey Amsterdam clicks with his comedy antics, also his hit parader, "Rum and Coca-Cola" for solid returns.

The Pitchmen comprise two vocal tricksters and a pianist. The imitators obtain strange effects with bazoo-style lip instruments, rating best when parodying military bands.

Ramos and his midgets, acrobatic in behavior, duplicate turn seen here before. Jordan and Parvis nip through several keen routines, the girl making her effects easier than her partner. *Bran.*

Tower, K. C.

Kansas City, Oct. 19.

Mel Hall, Sabin's Personettes, Jack & Jane West, Bob McElroy, Val Williams, Tower Orch (9) with Mike Car'l; "Road to Alcatraz" (Rep) and "Gangs of the Waterfront" (Rep).

A nicely-balanced layout of standard acts is on tap at the Tower this week, adding up to 40 minutes of smooth-playing fare which clicks with the patrons.

Val Williams, m.c., introcs acts over an off-stage mike. House band tees off with "June Is Busting Out

(Continued on page 62)

Variety Bills

WEEK OF OCT. 25

Numerals in connection with bills below indicate opening day of show whether full or split week

Loew

NEW YORK CITY
Capitol (25)
Les Brown Orch
Gaudsmith Bros
Henny Youngman
State (25)
Bill McCune Orch
June Larraine
Lee Davis
Harry Stockwell
WASHINGTON
Capitol (25)
3 Edwards Bros
Roy Davis
Pamela Britton
Arthur Blake

Paramount

NEW YORK CITY
Paramount (24)
Andrews Sisters
Vic Schoen Bd
Curt Massey
Tim Herbert
Pigmeat Markham
Chas Leighton
CHICAGO
Chicago (24)
Dr Hoffman
Pitchmen
Paul Remos Co
DETROIT
Michigan (24)
Jimmy Dorsey Bd
Jackie Gleason
Wilson & Frenchy
MIAMI
Olympia (24)
Victoria Troupe
Al Fisher
Tiny & Lou
Mel Murray
Jack Leonard
Williams 3
MINNEAPOLIS
Orpheum (24)
Count Basie Bd
Dusty Fletcher
Shorts Davis
3 Rockets

RKO

BOSTON
Boston (25)
King Cole 3
Andy Kirk Orch
Tinnie Rogers
Men of Rhythm
Beverly White
Lamberti
COLUMBUS
Palace (29-31)
Henry Busse Orch
Mary Small
Bill Bailey
George Prentice
St. Charles (24)
Billy Gilbert
Patricia Morrison
The Herzogs
PATERSON
Majestic (25-28)
Jerry Jerome
Bobby Long
Russell & Farrar
Roy Rogers
Eddie Jack & Betty
(29-31)
Dod Dodson
The Maxines
George Freems
Alston & Young
PAWTUCKET
Capitol (25-27)
J Calvert Show
PHILADELPHIA
Carman (26)
Williams & Dad
Carney & Roberta
Bruce Hayes
Duke Art
PROVIDENCE
Metropolit'n (26-28)
3 Stooges
Milt Britton Orc
D & L Raymond
(One to fill)
ROCKFORD
Palace (26-28)
Audrey Allen
Sharkey, the Seal
Freddie Stritt
Doris Dupont
SPRINGFIELD
Court Sq. (25-28)
Robertas Circus
Tommy Wonder
Candy Stevens
Renee & Jim
Steve Murray
The Mirths
WASHINGTON
Howard (26)
Cab Calloway Orc
Pearl Bailey
Moke & Poke
3 Poms
Dotty Saulters

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Evelyn Knight
Irwin Corey
Rose Murphy
Helen Howe
Chittison Trio
Cafe Society (Downtown)
Talima
Maile
Mokihana
Harold Aloma Orc
Hotel Lincoln
Art Mooney Orc
Hotel New Yorker
Joan Hyldoft
Terry Brent
Phil Romaine
Neil Fontaine
Arnold Shoda
Sunny Raye
Johnny Long Orc
Hotel Pennsylvania
Frankie Carle Orc

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CLEVELAND
Palace (25)
Winters Sisters
Franks & Janyce
Lionel Kaye
Marion Hutton
SAN FRANCISCO
Golden Gate (24)
Ray Herbeck Orc
The Juvelys
Chaz Chase
Dupree & Charlo

Warner

NEW YORK CITY
Strand (26)
Russ Morgan Orch
3 Stooges
Tommy Dix
The Graysons
PHILADELPHIA
Earle (26)
J Scat Davis Orc
Beatrice Kay
Ladd Lyon
Jeanne Blanche

Independent

NEW YORK CITY
Music Hall (25)
Patricia Bowman
Rudolf Kroeller
Lucy Brown
Bob Evans
F & S Hartnell
Edward Reichert
Walter Graf
Roxy (24)
Carl Ravazza
Rosario & Antonio
Copacabana Rev
Rolly Rolls
LONG ISLAND
Jamaica (25-28)
Barbary Cst Boys
Tanit Quao
Olson & Joy
Dynamite Jefferson
(One to fill)
(25-26)
Carl Conway
Joe Caskey
(Two to fill)
AKRON
Palace (26-29)
Sammy Kaye Orc
Cy Reeves
Bud Sweeney
3 Janslers
CHICAGO
Oriental (25)
Allan Jones
The Nonchalants
Gil Maison
5 Willys
Consuello & Melba
ELIZABETH
Liberty (25-28)
Elton Britt
Fields & Burns
Wynn Clair
The Beckmans
Alan Stone
HARTFORD
State (26-28)
Hal McIntyre Orc
Georgia Gibbs
Joe Termini
6 Marvelettes
HOLYOKE
Valley Arena (28)
D & L Raymond
Martha Raye
A & C Fanton
Woody Herman Orc
(Three to fill)
Josh White
Dolores Martin
Imogene Coca
Benny Morton orc
Cafe Society (Uptown)
Paula Laurence
Maune De Rivel
Susan Reed
Mary Lou Williams
Sans Souci Dancers
Edmund Hall Orc
Gene Field
Carousel
Nan Blakstone
Ted Hunter
Fred Keating
Diana Dale
Johnny Eartman
Patricia Brent
Club London
Connee Boswell
Alan Gale
Eric Victor
Leonarda & Galante
Choo Choo Johnson
Jack Harris Orc
Copacabana
Joe E Lewis
Dorothy Claire
Kirk Wood
Miriam Lavalle
DeAngelo & Vanya
Russo Do Pandeiro
Joel Herron Orc
Noro Morales Orc
King Cole Trio
Diamond Horseshoe
Joe E Howard
Watson Sis
Frijiz Scheff
Ann Pennington
Willie Solar
Mr Ballantine
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Mitchell Brother
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Tommy Dorsey Orc
G'wich Village Inn
Al Trace Orc
Ann Paige
Johnny & George
George Barr 4
Havana-Madrid
Diosa Costello
Chito Ezar
Pancho & Diana
Varela Bd
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Jose Morand Orc
Hotel Belmont Plaza
Dean Martin
Bobby Baxter
Fay Carroll
Kathryn Duffy Dcrs
Nino Morales Orc
Lew Fields
Bert Stanley
Payson Re Orc
Hotel Biltmore
Bob Grant Orc
Lillian Cornell
Russell Swann
Cardini
P & E Barry
[illegible] Orch
Hotel Commodore
Vaughn Monroe Orc
Hotel Dixie
Teddy King Orc
Elroy Williams
Hotel Edison
Gloria Parker Orc
Essex House
Stan Keller Orc
Jean Tighe
Hotel Lexington
Momi Kai
Tapu Kana
Hotel Pierre
Gali-Gali
DiGiamno & Adam
Stanley Melba Orc
Hotel Plaza
Hildegarde
Hotel Roosevelt
Shep Fields Orc
Hotel St. Regis
Dorothy Shay
George Koch
Lucio Orc
George Arnold
Jeanne Sook
Blinkman Sis
Woody Spears
Paul Sparoe
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Bergen & McCarthy
Annamary Dickey
Emil Coleman Orc
Mischa Borr Bd
Iceland
Boyd Heathen
Betty Jane Moore
LeBron & Campbell
Jim Wong Troupe
Lou Martin Orc
Kelly's Stables
Marcia Raye
Dotty Reid
Noma Mah Jia
Betty Maxwell
Jerry Green
Allan Jackson Orc
La Martinique
Sophie Tucker
Jimmy Ames
Jackie Fontaine
Ernie Stewart Orc
Latin Quarter
Belle Baker
Pat Rooney
Dick Buckley
Noel Toy
Ming Ling
Hoo Shee
Shiela Bond
B Wells 4 Faye
Marianne
Wanger Girls
Wini Walsh
Marty Beck Orc
Leon & Eddie's
Eddie Davis
Calli Sis
Paul Draylin
Allan Hood
The Claytons
Glavan Deleon
Mary Jo Ball
Art Waner Orc
Madison Cafe
Diane Courtney
Ace Goodrich
Judith Arlen
Monte Carlo
Dick Gasparre Orc
Jean F Murray
Lady Anne
[illegible] O
Old Romanian
Jacque Philips
Sidie Banks
Mimi Kellerman
3 Claire Sis
Helen Power
Joe La Porte Orc
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Harold Green
Freshmen
Mars Trio
Korn Kobblers
Sig Schatz Orc
Ruban Bleu
Monica Boyar
Jack Smith
Maxine Sullivan
Jose Melis
Mervyn Nelson
Cedric Wallace Trio
Garland Wilson
Russ Kretchn
Clanta
Basil Fenneen
Seri Gorbi
Mischa Uzlan

RIGOLETTO BROTHERS AND AIMEE SISTERS

Personal Management
EDDIE SMITH AGENCY

Lane & Claire
BALTIMORE
Hippodrome (25)
The Reddingtons
Miriam Burroughs
Yost's Minute Men
Jean Carroll
State (25-27)
Jack Parker
The Maxines
Dod Dodson
Don Dorsey
(28-31)
Crazy Show
Lamont 4
Billy Back
Barbara Barrie
Lamont & Levine
Eddie Lambert Co
BOUND BROOK
Brook (27-28)
Carl Conway
Joe Caskey
(Three to fill)
CAMDEN
Towers (26-28)
Blackburn 2
Lee Mariner
Wells & Jeanette
INDIANAPOLIS
Keiths (26-28)
4 Skating Marks
Prof. Backwards
Ford Harris & Jus
3 Melodettes
Cliff Winnill
LOUISVILLE
National (25)
The Schuberts
J Hudsman & Pat
Tate's Cannes
Bill Castello
Southern Sisters
Jim Penman
Rainchart Co
KANSAS CITY
Tower (26)
Bill King
Don Marlowe
Kim & Zorita
Mignone
NEWARK
Adams (25)
Charlie Spivak Orc
Sibyl Bowan
Coco Steve & Eddy
Lon Shirley
NEW ORLEANS

(Continued on page 62)

Critic Peels Hayward for Allowing 'Bell' to Go Unpealed in Chicago

Chicago, Oct. 23.

Leland Hayward is the target in the new gunning season for Broadway producers here. Last year the Theatre Guild was the object of the gunfire, for "neglecting the country west of Hoboken." Bob Pollak, Chi Times drama critic, sounded the call to arms for the new hunt last week, to wit:

"It now appears that when 'A Bell for Adano' closes on Broadway, it will close for good. Last summer Fredric March told me he wouldn't tour in the dramatization of John Hersey's fine novel, but it never occurred to me that the play's life would end because March chose to leave it. His performance of the leading role was sincere and honest, but half a dozen other actors could do it as well.

"If reports from producer Leland Hayward's office are correct, the hinterland, which of course includes Chicago, the Great Roadstop, will be deprived of one of Broadway's most respectable hits, a play that has lost none of its timeliness in spite of the end of the war. We are again the victim of somebody's whim, just as we were in the case of Thornton Wilder's 'The Skin of Our Teeth,' a prize-winner that never came within 980 miles of the Loop.

"What's the answer to this kind of indifference to the theatrical desires of the country west of Hoboken? Why was Mr. Hayward in such a hurry to make a good play into a bad movie, a pale and diluted version of the book and the subsequent drama?

"In a hectic era like this one, a time when theatrical entrepreneurs are making more money than they know what to do with, do they ever pause to think of their artistic responsibilities, if they can conceive of such, or to consider the humble peasants who can't afford to go to New York and couldn't get a hotel room there anyway?

"As a citizen living under the Bill of Rights Mr. March can jolly well refuse to tour and Mr. Hayward can retire to his Hollywood agency, there to peddle flesh and pay high taxes. But as of this week they can hardly expect us to feel very friendly."

Claudia Cassidy of the Tribune chipped in with this:

"Recurrent but not choice is the idea of organizing a Chicago Drama Critics Circle to award prizes to shows and actors. I still think that considering the age and condition of most New York's prize shows by the time they reach Chicago, our best bet is to give them a bottle of tarnish remover so they can shine up their plaques."

Inability to Get Dancers Stalls ENSA Troupe

Forest Haring, who has readied a unit for ENSA, the British outfit which supplies entertainment to enlisted men, is still unable to start the show for Australia, being unable to secure a brace of dancers—tappers, acro or ballet—of British citizenship, which is a requirement. Unit, is called "High Time."

Haring sought a duo in New York and then journeyed to Canada but no dice to date. Dancers will receive salary, all expenses being paid.

Sully for N. Y. Legit

Pittsburgh, Oct. 23.

Robert Sully, local actor who quit Hollywood after two years to try his luck on the stage, has been signed for a role in the new John Cecil Holm comedy, "Brighten the Corner," which Jean Dalrymple is producing as a starring vehicle for Charles Butterworth. Sully, without any previous acting experience, crashed the Coast in 1943 when Mrs. Moe Silver, wife of WB zone manager, here, sent him to her brother, Director Leigh Jason, who in turn introduced the would-be actor to an agent.

A contract with M-G followed. He was there 18 months, switching to Hal Wallis, for whom he appeared briefly in "You Come Along" and "Love Letters" before heading east.

WATKINS' PLAY

Perry Watkins will produce "The Sergeant Was a Lady" by Walter Charles Roberts, with David Alexander skedded to direct.

Some casting has already been done, with Louise Campbell and George Church tabbed for the leads.

'Tempest' Fugits

Chicago, Oct. 23.

Howard Newman, advance man for "The Tempest," had to sit on this one for three weeks, but he finally got it off his chest. Consensus is that it had to come out sooner or later.

In advising that the show's tour will close in Detroit Saturday (27), Newman wrote the dailies:

"'Tempest' fugits."

B'WAY MGRS. HUDDLE WITH SCENIC ARTISTS

Broadway managers are huddling with the scenic artists over a demand for shorter hours that would increase the cost of painting settings 66⅔ over the present rates. Paintbrushers want a six-hour day instead of the present eight hours, but expect the same amount of wages. Producers say that not only will the cost of settings be skied but the time necessary to ready backstage investiture be lengthened.

Costume workers are also said to be angling for a further increase that would amount to a higher percentage boost than the scene painters, but there have been no union demands as yet.

Maney, Bernstein Pace P.A.s in No. of Shows

With most of Broadway's fall productions set up, in rehearsal or soon due in N. Y., the lineup of pressagents and their shows is taking positive shape. Current leaders are Dick Maney and Karl Bernstein, with three shows each, the former expecting three additional shows in, and the latter two more. Eventual leader of the pack, however, is likely to be Joe Heidt, of the Theatre Guild.

Heidt, just out of the Army, takes over two current shows, "Oklahoma!" and "Carousel," with four more lined up for the season: "Dunnigan's Daughter," "The Winter's Tale," "Medea" and "O Mistress Mine." When Heidt went into the Army, he had only one show, "Oklahoma!". Of Maney's three current shows, "A Bell for Adano" leaves this week (27) and "The Assassin" was reprieved from last week's intended closing, with only "Therese" likely to linger on. Coming in are "The State of the Union," "The Rich, Full Life" and "Lute Song."

Bernstein has "On the Town," "Polonaise" and "Carib Song," with last-named skedded to depart Nov. 3. Due in, however, are "Billion Dollar Baby" and "Nellie Bly."

Maney and Bernstein are thus likely to have four shows by midseason, which scale would be tied by Mike Mok. Latter, with two hits, "I Remember Mama" and "Dear Ruth," likely to run the season, has two apparent surefires en route in, "The Secret Room" and "Showboat." Another agent with two shows current is C. P. Greneker of the Shuberts, with "Dark of the Moon" and "Song of Norway," with "Spring Over Brazil" headed in.

Other agents with two current or incoming shows are: Jim Proctor, "Deep Are the Roots" and "Marinka"; Leo Freedman, "The Ryan Girl" and "Caviar to the General"; Jean Dalrymple, "Voice of the Turtle" and "The Mermaids Singing"; Harry Forwood, "Life With Father" and "Beggars Are Coming to Town"; Willard Keefe, "Bloomer Girl" and "Day Before Spring," and Bill Doll, "Up in Central Park" and "Would-Be Gentleman."

Springfield (Mass.) Sked

Springfield, Mass., Oct. 23.

Playgoers of Springfield opened season at Court Square theatre, presenting Boston Opera Co. this week.

Other attractions already booked: "Pin Up Girl" Nov. 6 and 7; "Ten Little Indians," Nov. 13 and 14; "Bell for Adano," Nov. 19, 20 and 21; Ethel Barrymore production, untitled, Nov. 27 and 28; "The Tempest," Jan. 8 and 9; "Late George Apley," Jan. 15 and 16; "Life With Father," Feb. 6.

Memphis Al Fresco To Expand After Big Season

Memphis, Oct. 23.

Jubilant over its final emergence from debt, the Memphis Open Air theatre's directorate voted last week to expand the annual Overton Park season of summer music from six weeks to eight.

The MOAT is already conferring with city officials regarding a possible $100,000 construction program for the Park's amphitheatre.

Directors authorized the management to negotiate for a restoration of business relations with the Shuberts, with whom there was a break in 1938 over disagreement concerning the payment of a costume bill. General Manager Joseph Cortese was also instructed to spend more money for talent if necessary.

Hillsman Taylor, prominent Memphis attorney, was reelected president of the organization, along with all the officers and directors. The final audit report showed a surplus of $13,309 on hand after all past and current debts had been liquidated. The 1945 season broke all records, both for attendance and receipts.

Someone Will Now Get An Idea to Present 'Lucasta' as a Musical

Chicago, Oct. 23.

Confusion that has always existed in the minds of Chicagoans as to which is the Civic Opera House and which the Civic theatre was never more apparent than it is now, with the hit "Anna Lucasta," in for a long run at the latter house.

Civic Opera House is on the Madison street end of the 20 North Wacker Building, with Civic on the Washington Street end, and, because of the similarity in names, b.o. men are harrassed plenty. Chicago Opera Co. is now in for a run at the big house—as a result of which it wasn't surprising last week that Clarence Jacobson, "Lucasta" company manager, picked up the phone and got the following:

"What night are they singing 'Anna Lucasta'?"

Horton Will Revive 'Clarence' At Montclair

Edward Everett Horton will revive Booth Tarkington's "Clarence" at the Montclair theatre, Montclair, N. J., for at least two weeks, starting Nov. 12.

Horton did the comedy for 44 weeks on the Coast (Majestic, L. A.) in 1923.

Horton returns to Montclair for two weeks of "Springtime for Henry" starting next Monday (29). He's already played latter show at Montclair for two weeks (Oct. 8 and 15) to big biz.

Jersey Holdovers

Newark, Oct. 23.

Both North Jersey legit shops, Paper Mill Playhouse and Montclair Theatre, have decided to keep attractions for longer periods.

Paper Mill is running its current "The Student Prince" into a five-week stretch, first of the season, although earlier productions could have played longer than four weeks.

Denver's Hefty Sked

Denver, Oct. 23.

Fall season opens in Denver this week with "Earl Carroll's Vanities" playing at the auditorium for two days and a matinee. Advance sales indicate a big season.

Arthur M. Oberfelder, impresario, has about 15 shows lined up with definite dates for this winter, and a half dozen more for spring. "Dear Ruth" opened Oct. 17 for four days; "Rebecca," Oct. 31-Nov. 1; the Bill Robinson show around Nov. 12; "Ballet Russ de Monte Carlo," Nov. 2-3; "Uncle Tom's Cabin," Nov. 21-22; "Student Prince," Nov. 27-28; "Angel Street," Dec. 14-15; "Skating Vanities," Dec. 25-Jan. 3; New York Civic Opera, Jan. 10-12; "Blossom Time," Jan. 16-17; Ballet Theatre, Jan. 18-19; "Voice of the Turtle," Jan. 28-29, and San Carlos Opera Co., March 11.

For their two concert series Oberfelder & Slack are sold out on season tickets, 85% of which are renewals year after year. In the concert series will be James Melton, Josephine Antoine, Artur Rubenstein, Helen Traubel, Bartlett and Robinson, Paul Draper and Larry Adler, Paul Robeson, Blanche Thebom, Isaac Stern, Minneapolis Symphony Orchestra, Dorothy Maynor, Leonard Warren, Szigeti and Casadesus.

Memphis Seeks 'A Tennessee Williams'; Would Finance His Prod. on B'way

Memphis, Oct. 23.

The search is on here for another Tennessee Williams.

Arts Appreciation, local non-profit Cultural organization backed principally by I. L. Myers, wholesale paper dealer, has announced a hunt for an unknown playwright residing in this area, with the promise that his play will be taken to Broadway if it proves stageworthy in Memphis tryouts.

Myers declared there must be some would-be authors in every region who have no means of getting attention for their efforts. He pledged proper production onstage at Ellis auditorium of the best script submitted by June 1, 1946, with a New York run to follow if the local reaction is good. He pointed out that Tennessee Williams' work went unnoticed in his home area, Mississippi and Tennessee, for many years and said there must be others of similar promise in a similar predicament.

His Arts Appreciation is the organization that presents a series of free concerts for children with top artists each year, provides scholarships for a number of promising young musicians, makes numerous contributions to the artistic life of the town.

The show he seeks from a southerner need not have a southern locale. The only restriction is that the author come from the Memphis area.

Paging Prof. Einstein!

Princeton, N. J., Oct. 23.

Although the Theatre Guild's "Dunnigan's Daughter" is billed as a comedy, between-act lobby commentators at Princeton premiere Friday night (19) dubbed it a problem play.

Said one dowager: "She tells her husband she wants babies. They're gabbing so incessantly *when* would they find the time?"

FOY INJURED, GILBERT'S QUICK 'MILL' FADE-IN

Eddie Foy, Jr., tore a ligament in his leg last Friday (18) and was in such pain that he could not appear in "The Red Mill," Ziegfeld, N. Y., that night. Show's director, Billy Gilbert, who weighs in at 300 pounds, or more, stepped into the part and stopped the show. Gilbert burlesqued the Foy assignment and with the aid of the cast got away with the job. Indicating what the "Mill" outfit thought of Gilbert were the plaudits of the company. Eddie Ward, boss of the pit, dropping his baton to clap hands.

At Saturday's packed matinee it wasn't certain whether Gilbert or Foy would appear. Gilbert hurt the arch of one foot and a doctor strapped up the injury, but when the director-actor tried to stand he let out a yelp. Foy was hustled from his hotel and gimped through that performance and also the night show.

"Red Mill," from the Coast, got off to a great start and turned 'em away by the end of the week. Operetta is booked into the Ziegfeld for eight weeks, after which "Showboat" will be revived there, but on the basis of the business another house will be found for Paula Stone and Hunt Stromberg, Jr.'s, revival of the Victor Herbert musical.

With the Ziegfeld set with "Mill" until "Showboat" is ready in December, Billy Rose will leave for London, there to ready the presentation of "Carmen Jones" at an as yet undetermined date. Show is current in Chicago. Boxoffice staff at the Ziegfeld has been on the job continuously from morning to night because of the rush of "Mill" patronage, and the ticket-selling staff has been increased from three to four people.

J. M. Brown, 'Road' Settle Toledo Snag

Toledo, Oct. 23.

John Mason Brown, vet drama critic, scheduled to open the 1945-46 Town Hall lecture series in the new Town Hall theatre, Toledo, Friday (26), created a booking conflict with "Tobacco Road," booked for the legit house for the week opening Sunday (21).

Mrs. Flora Ward Hineline, manager of the theatre and sponsor of the Town Hall lecture series, came up with a solution agreeable to all. Brown, who will discuss "Grease Paint and Printers' Ink," will speak at 7:30 p.m. on the "Road" set, and the play will start that night at around 9, or as soon as the lecture audience can move out and the playgoers move in.

Nix 'Cabin' in Illinois

St. Louis, Oct. 23.

The stage presentation of "Uncle Tom's Cabin" in the Orpheum theatre, Springfield, Ill., was nixed last week by Hizzoner J. W. Kapp after strenuous beefs against the presentation were made by the Springfield Chapter of the National Assn. for the Advancement of Colored People and the Springfield Ministerial Alliance, a Negro organization. The cast of the piece was assembled by the Music Corp. of America.

The Orpheum is a link of the Publix-Great States Circuit.

GRISMAN'S B'WAY PLAN

Hollywood, Oct. 23.

Sam Grisman, legit producer, bought Michael Dyne's new play, "Mr. Hennessey's Pocket," for showing on Broadway in December.

Dyne, currently acting in "I Take This Woman" at Paramount, leaves for New York next month for casting and rehearsals.

GILBERT PLANS 'SALLY' REVIVAL; STAGED 'MILL'

Billy Gilbert, who staged last week's revival of Victor Herbert's "The Red Mill" (Ziegfeld, N. Y.) for Paula Stone and Hunt Stromberg, Jr., plans to stage and produce on his own a revival of "Sally," one-time Marilyn Miller-starred musical, using a cast of coast people similar to that in "Mill."

Believes revival will be strengthened by forthcoming films dealing with the late actress, same being Warner Bros.' "Marilyn Miller" and Metro's "Till the Clouds Roll By," Jerome Kern biog, in which Miss Miller figured.

Boston OKs Dramatic 'Fruit,' Banned as Book

Boston, Oct. 23.

Although Lillian Smith's controversial novel, "Strange Fruit," was banned in Boston, the drama version produced by Jose Ferrer was approved by John J. Spencer, Boston city censor. Latter found no objection to presentation of the play, booked for the Plymouth theatre, starting Monday (29).

Spencer saw the play in Montreal last week. Although the Mass. Supreme court had ruled the novel "obscene, indecent and impure," Spencer said he found no such objectionable scenes or actions in the play version. He did ask for elimination of "certain profane use of the name of God" which will be carried out.

'Beggars' to Come To Town in Plenty Style

When the Coronet, formerly the Forrest, N. Y., opens Saturday (27) with "Beggars Are Coming to Town," it will be a virtually new legiter. It is the latest theatre to come under the operation of City Investing Co., Shuberts having had the house previously. Exterior has been resurfaced and enhanced by iron grill work. Dressing rooms have been rebuilt, there being suites with kitchenettes for three leading players.

When City acquired the Morosco ("The Voice of The Turtle") dressing room suites for the three-person play were similarly installed.

Susan Peters' Vaude

Hollywood, Oct. 23.

Susan Peters, screen actress, invalided by a spinal injury, will appear on the stage, doctors permitting, in a 15-minute sketch in Ken Murray's "Blackouts of 1945" at El Capitan theatre.

Serious sketch has been streamlined from a one-act play written by Robert Middlemass as a starrer for Bert Lytell, titled "The Valiant." Murray, himself, will play the male role.

Frank Fay Receives Equity Censure For Rap at Five Fellow Members

By JACK PULASKI

Frank Fay was censured on Saturday (20) by Equity's council. Charges against him for conduct prejudicial to the association, brought by five fellow-actors, were upheld.

The Equity controversy provoked by Fay, star of "Harvey," 48th Street, N. Y., was started when he accused Margo, Sono Osato, Luba Malina, David Brooks and Jean Darling of applauding anti-Catholic sentiments of Professor Harold J. Laski, British labor leader, during a recent Spanish Refugee Appeal meeting at Madison Square Garden. Fay's rap started a religious hornet's nest in actor circles and among the clergy.

The Saturday session was the fifth special council meeting called to clarify the situation. A score of councillors were present and there was no dissenting vote on the resolution, but Matt Briggs resigned from the body rather than signify his ballot. Walter N. Greaza also resigned from the council; he's Equity's assistant executive secretary. Some councillors evidently found it convenient not to attend the meetings, under the guise of indisposition. Several who voted the reprimand are of the same faith as Fay's.

Fay refused to attend the meetings after the first session on Tuesday (16) of last week but continued to state his position in the press, particularly the Journal-American (Hearst), where the story was a daily serial for at least two weeks. Charges had been filed against Fay by the players he accused but who were entirely absolved of allegations made verbally by Fay.

"Not in Sympathy"

Under oath those accused declared it was not their intention to attend a meeting wherein anti-Catholicism was a topic, and they swore they were not in sympathy with the Laski comments. Aside from the council hearings, Bert Lytell, Equity's head, asked Fay what his position would be if it was proven that the quintet was not present at the time the offending speech came over the air from London. The star said in that case he would be in their corner, but the next day changed his mind and demanded an "apology."

Fay's almost daily statements are indicated as having been inspired by his lawyer, Godfrey P. Schmidt. A telegram sent Equity by the actor explaining why he did not attend the council meetings (he is on the council) was couched in legal phraseology, Fay saying the proceedings were not according to "due process of law." He also asked for "a bill of particulars."

At Friday's meeting the resolution was drafted and at the time Briggs objected to the word "censure." Each councillor took a copy of the resolution home, having been asked to propose another word. There was no substitution, however. Briggs previously said he didn't object to the term "reprehensible conduct" on Fay's part, then also changed his mind. Greaza did not vote on the reprimand, being ineligible because he wasn't present on the previous day, having gone to a radio show rehearsal.

Council was convinced that the five involved by Fay were innocent of improper conduct, as shown by a statement sent the press which read:

Take Pledge

"Due to the highly controversial issues in connection with the hearing now before the Equity Council all members of the Council, as well as the five Equity members preferring charges, pledged themselves not to make any individual statement to the press.

"However, because of the extremely unfavorable position in which the five members preferring charges have been placed, the Equity Council feels it necessary that the following statement be given by the Council at this time, without prejudice concerning it final decision.

"The council is completely convinced that these five members, namely, Margo, Sono Osato, Jean Darling, Luba Malina, and David Brooks, were in no way a part of an attack upon any person's faith or religion; that they were not even present at the Madison Square Garden Meeting when the speech of Professor Laski, which has aroused so much comment, occurred. They were at their respective theatres at or about 8 p.m. and from then on were engaged in their performances. Professor Laski's speech was broadcast from London, England, at or about 9:30 p.m. New York time. Further, these five members have stated explicitly that they did not and would never participate in an attack by anyone on any person's faith or religion.

"The foregoing facts have been established to the unanimous satisfaction of the Equity Council composed of men and women of varied faiths, including Protestant, Catholic and Jewish."

It's reported that bodyguards were on hand to protect the accused who have received many threats, through the mail and otherwise. Also reported that on two occasions strangers had insulted Margo and Miss Malina, and that a punch was thrown at one of the victims by a stranger. Fay's claim that all named by him were supported by their respective casts was not upheld. However, Margo did have the signatures of those in "A Bell For Adano" (Cort), headed by Fredric March, but it was explained she supported the anti-fascist demonstration alone, and certainly not the religious attack.

The rally to raise funds for Spanish refugees had a Catholic communicant as its chairman.

After he was informed of the Equity reprimand, Fay announced his intention of continuing his personal fight, adding "now we can choose sides," intimating his objection to some members of the council.

In an editorial in Equity's monthly, before the resolution of censure was adopted, Lytell stressed the seriousness of the Fay episode, adding that for the first time in Equity's 30 years of existence, the association was faced with a dispute replete with both religious and political significance. Explaining that Equityites have a wide latitude of interests and beliefs they may practice as private citizens, Lytell emphasized the credo of the association: "It has never inquired as to race, religion, color or political beliefs of its members." He appealed for "tolerance and understanding which Equity has always given freely to others." The appeal was "not only to our members but for the great public which supports the theatre."

Fay in his wire to Equity contended that the council manifested toward him "an appalling lack of due process" to his request for an investigation of the five players whom he claimed were entirely in accord with the attack on the Catholic church. He also claimed that the Equity procedure "not only snuffed out debate on my proposal for an investigation but prevented me from giving full expression to it." Fay charged the council with "exonerating" the five members: "Whether they attended the meeting before or after Laski's speech is unimportant. The fact remains they participated in a rally without justifying or condemning a slur against my faith."

Equity's statement of censure against Frank Fay is as follows:

"The Council of the Actors' Equity Assn., after five full hearings, has sustained the charges preferred by Margo, Luba Malina, Sono Osato, Jean Darling and David Brooks against Frank Fay and censures him.

"While the council admires any man who courageously opposes what he considers to be an attack upon his faith, the council of Equity is convinced that Mr. Fay erred, speaking as a councillor of Equity, and identifying five fellow Equity members as participants in that attack and in claiming that in their appearance at the Spanish Refugee Rally they said they spoke for the members of their companies, without authorization. Evidence which he has not contested has proved to the council that these fived members were not present when the disputed address was made and knew nothing about it. They arrived at their theatres at eight o'clock and were occupied with their performances until 11:30 p.m. Professor Laski's speech was made at 9:30 p.m., New York Time. . . . Under the circumstances, the council, composed of men and women of all faiths, could do nothing less than sustain the charges against Mr. Fay.

"But when Mr. Fay challenges the integrity of this council in its conduct of this hearing he is derelict to his obligations as an Equity member and certainly as a member of the council itself. And when, in addition, he continues to denounce his five fellow members in the public press, as he does, it is the judgment of this council that his conduct is both unjust and reprehensible."

Schenker Suit Vs. Singer Due Shortly On 'Menagerie' Cut

Suit of Joel Schenker, who claims the right to a 10% ownership to "The Glass Managerie," Playhouse, N. Y., against Louis J. Singer, co-producer of the Tennessee Williams drama with Eddie Dowling, is on the N. Y. Supreme Court calender for the fall term. Schenker and Singer were associates in a number of deals but it's alleged that when the former was out of the country on a government mission the latter went ahead with "Menagerie" without participation by Schenker, who contends he has a legal right to share in the hit.

Understood that a number of witnesses from Chicago, where "Menagerie" was first tabbed as a hit, will appear in support of Schenker's claim. Also reported that the litigants may arbitrate their differences rather than try the case in open court.

Schenker is a pre-fabricated-house expert and is due in France soon along with a $15,000,000 cargo of manufactured homes.

BERLE DOESN'T LIKE SHUBERT'S FINGER

"Spring in Brazil," the musical starring Milton Berle, was reported considerably improved before the show jumped from Boston to Philadelphia over the weekend. How much longer it will take to get the show into shape for Broadway isn't clear, and it's possible that "Brazil" will be sent to Chicago before coming to the main stem.

Arguments between Berle and Lee Shubert are said to crop up spasmodically but there never were any punches traded, as first reported. Shubert did shake his finger in Berle's kisser, and that made the comedian warn the manager to lay off that stuff.

Monte Proser, co-producer of the show with Shubert, is pretty much in charge of changes being made in the routining. "Brazil" represents an investment of $224,000 and of that amount Proser put up $100,000 along with others said to be associated with him in his operation of the Copacabana, N. Y.

Raymond Peck Now Head Lambs, Hoffman As 'Boy'

The Lambs, at its annual meeting and election of officers Thursday (18), unanimously nominated Raymond Peck to be Shepherd for the next year. He had been the Boy and business head of the house committee for the past 10 years and succeeds Shepherd John Golden, the incumbent for three terms.

Other officers elected were: Lt. Col. Harold G. Hoffman, Boy; Bobby Clark, corresponding secretary; Jack Withing, recording secretary; treasurer, James E. Meighan; librarian, John S. (Ole) Olsen. New directors for three years are: William P. Adams, Frank Fay, John Alexander, Jay Jostyn, Otto Kruger and, for two years, Russ Brown.

Shows in Rehearsal

"Brighten the Corner"—Jean Dalrymple.

"The French Touch"—Herbert H. Harris.

"The Mermaids Singing"—Alfred de Liagre, Jr.

"The Joyous Season" — Arthur Hopkins.

"Billion Dollar Baby"—Paul Feigay and Oliver Smith.

"The Rich Full Life—Gilbert Miller.

"Last House on the Left"—Viola Rubber.

"Skydrift" ("Keepsake") — Rita Hassan.

"A Sound of Hunting"—Irving Jacobs.

"Marriage Is for Single People"—Ruth Holden and Virginia Kronberg.

Broadway Situation Looms Tighter Than Ever for Musical Shows

The musical-house shortage looms again, and the situation seems tighter than ever. If the new musicals playing out of town and being readied are as good as indicated there will be plenty of managerial headaches before they finally land on Broadway. There are at least seven on Broadway. There are half a dozen song-and-dancers involved, only two being definitely booked in, those attractions to replace a brace that are doing excellently at this time.

Revival of the Coast-made "The Red Mill" appears to be a surprise click at the Ziegfeld but is limited to eight weeks there, because of "Show Boat's" prior booking for a December debut. "Mill" could be a possibility for the 46th Street, which the Shuberts have tied up with "Dark of the Moon." If the house isn't made available and "Mill's" business holds up, it's not unlikely that it will be forced to tour. City Investing owns the 46th Street. Understood the Shuberts will vacate if allowed to book the theatre for the balance of the season, which would give them a slice of the profits. City firmly rejects that idea.

"Polonaise" is doing big business at the Alvin but cannot remain there beyond Dec. 19, when "Billion Dollar Baby" is booked in. Parties are helping "Polonaise" and expectations are that its pace will drop during the pre-Christmas lull.

There has been no provision for "First Day of Spring," which opens in New Haven Thursday (25), originally booked into the Broadhurst, where "Follow the Girls" is still collecting plenty. Score for "First Day" was highly lauded during rehearsals. "Spring in Brazil" (Milton Berle) is reported being rounded into shape after a ragged start and it may be a holiday arrival, house not yet disclosed. It was slated for the Winter Garden originally but that house changed policy to pictures. The Imperial was the alternative but "Song of Norway" is doing smash business in its second year there.

"Are You With It?," which won favorable reports out of town, will open at the Century Nov. 10. The Adelphi, which is also outside Times Square, will be available, as "Carib Song" has been booked for the road after another week but that hardly solves the musical show situation, although "Girl From Nantucket" is pencilled in there.

Lost to the Theatre

Chicago, Oct. 23.

Lost to the theatre forever is the has been who accosted comedian Frank Libuse on State street one night last week when latter was en route to the evening performance of "Laffing Room Only" at the Shubert theatre. Former actor, who knew Libuse years ago when latter was starting out here, panhandled the comic for a couple of bucks and then said:

"You know something, Frank? I think I'll get out of this lousy show business!"

Dowling-Singer Play, 'Passing Show' Slated For Chicago Premieres

Chicago, Oct. 23.

Announcements of two important legit preems for Chicago in the near future—one positive, the other indefinite—were made here last week, underlining the recently hypoed interest of Broadway producers in Chi as a teeoff spot.

Shows are the Eddie Dowling-Louis J. Singer "St. Lazar's Pharmacy," by Miklos Lazlos and Dowling, starring Miriam Hopkins, inked into the Studebaker Dec. 23, and the Shuberts' "Passing Show," starring Willie Howard, also scheduled, but tentatively, for the Christmas holidays. Theatre hasn't been named for the latter as yet, although it'll be one of the six Shubert houses here.

Preem of "Pharmacy" here has pinned back the ears of several local drama critics, inasmuch as they waxed indignant last year when Dowling and Singer pulled their hit, "Glass Menagerie," out of the Civic theatre in its 13th week, when it was hitting top grosses, in order to bring it to N. Y. Pair at that time promised that, in view of the initial success of "Menagerie" here, their next would also be produced here.

Dowling, besides being listed as co-author with Lazlos, will direct. Plot centers around a small French-Canadian village. With the exception of Miss Hopkins, Dowling said, entire cast will be composed of French-Canadians.

Dowling-Singer bid for Chi's favor follows last week's announcement by John Wildberg and Harry Wagstaff Gribble, whose "Anna Lucasta" is also having a phenomenal run at the Civic, same house in which "Menagerie" mopped up, that they'll preem their next here, and cues interest of the Shuberts in the town's legit-starved populace.

"Passing Show" will be the 17th in their long line of Winter Garden (N. Y.) revues of the same name. Besides Howard, who appeared in the first show bearing the title (in 1912), cast includes Bobby Morris, Sue Ryan, Dick Buckley, Bob Russell, Masters & Rollins, Betty Luster, Mimi Kellerman, Ruth Davis, Ruth Clayton, Gil Johnson and Sylvia Russell.

Lunts to Open London Hit in Toledo Pre-B'way

Toledo, Oct. 23.

Alfred Lunt and Lynn Fontanne will give the initial American performance of their play, known in its London engagement as "Love in Idleness," by Terence Rattigan, at the Town Hall theatre, Toledo, Dec. 20-22. Play will be known as "O Mistress Mine," and is being presented jointly by the Theatre Guild and John C. Wilson. Broadway opening is scheduled for Jan. 22.

Choice of Toledo for opening was said to be based on long-standing friendship between Lunts and Mrs. Flora Ward Hineline, manager of the recently-opened house.

Month's tour will precede the New York opening. Following Toledo, play will go to Milwaukee, Madison and Washington.

Errolle Mate Asks Divorce

St. Louis, Oct. 23.

Marthe Errolle, concert soprano and star of the Municipal Theatre Assn.'s alfresco productions for several seasons, last week was named defendant in a divorce action filed in the local circuit court by her husband, William E. Gallagher.

TRACY RECANTS ON QUITTING 'RUGGED'

Robert E. Sherwood's "The Rugged Path," starring Spencer Tracy, will open at the Plymouth, N. Y., Nov. 10, it is stated by the Playwrights Co., after a previous announcement that the play would lay off until a replacement was found for Tracy, who wanted an out. When the drama opened in Boston last week the star handed in his notice, saying that for one reason he was afraid to open in New York.

Press was not favorable in the Hub but after the first showing there Tracy told the playwright that he would come to Broadway in "Path." Sherwood having done considerable rewriting of the script. Despite the press "Path" sold out at all performances at the Plymouth there.

Whether the columnar drubbing given the play and author by George Dixon, Washington political commentator for the N. Y. Daily Mirror, had an unfavorable reaction on Tracy is not indicated. Dixon, a humorist, wasn't being funny when he wrote about the Sherwood play. He was good and mad. Dixon did it again Monday (22) but was only angry then around the edges.

When "Path" comes to town "The Ryan Girl" will probably move to another house. The Edmund Goulding meller is not a smash but is earning an operating profit at the Plymouth.

Hardwicke Washes Up Fox Pact, Then 'Antigone'

Hollywood, Oct. 23.

Sir Cedric Hardwicke washes up his 20th-Fox contract Nov. 12, after which he will trek to New York to star in the Gilbert Miller stage production, "Antigone," based on a current Paris hit.

Currently Hardwicke is working on Lamont at Paramount in "Take This Woman."

Plays on Broadway

The Assassin

Carly Wharton and Martin Gabel (in association with Alfred Bloomingdale) production of three-act melodrama (five scenes) by Irwin Shaw. Features Frank Sundstrom. Staged by Gabel; settings by Boris Aronson; opened at National, N. Y., Oct. 17, '45; $2.60 top.

Monsieur Papinot ..... William Hansen
Gontay Boulord ..... Alfred White
Lucien Gerard ..... Guy Sorel
Christine Theodore ..... Frances Chaney
Charles Gannerat ..... Ralph Stantby
Helene Mariotte ..... Lesley Woods
Sophie Vauquin ..... Elena Keram
Robert De Manny ..... Frank Sundstrom
Victor Mallassis ..... Harold Huber
David Stein ..... Henry Sharp
Ida Stein ..... Carmen Mathews
Andre Vauquin ..... Karl Malden
Stringel ..... Peter Gregg
General Rouchemu ..... Richard Kelly
General Monerel ..... Clay Clement
General Kley ..... Robert Ober
Colonel Von Kold ..... William Malten
Admiral Marcel Vesnecy ..... Roger De Koven
Haynes ..... Harrison Dowd
A Captain ..... Alan Drechen
Lieutenant Crane ..... Stuart Nedd
Sergeant ..... Frank DeLangton
Monsieur Jacques ..... Booth Colman
A Woman ..... Florence Robinson
Guard ..... Alan Drechen
Priest ..... William Marceau
Soldiers: Booth Colman, Ralph Smiley, Bill Weyse, William Marceau.

The young season's flop crop continues to be as abundant as ragweed. Last week's drama entrant, "The Assassin," hasn't a chance.

"The Assassin" was intended to be a melodrama by its author but after gunplay in act one it settles down to wordy dialog that is more documentary than dramatic. Locale is Algiers, story dealing with the assassination of Admiral Darlan, following the U. S. invasion of North Africa in 1942. The admiral's name, as such, is not among the characters; the billing is that of one Vespery, a traitorous French admiral.

Among the numerous characters are royalists, secret police and Communists, amid rather crude counter-espionage. Principal scene is within a ginmill but the plotting isn't there altogether. Vespery assigns his chief of staff to check up on sundry characters who infest the saloon, and then has his gestapo man secretly report on the former. The copper switches one way or another, being strictly a coin guy.

The chief-of-staff schemes the assassination of Vespery in a radio station, and the fellow who does the shooting, a royalist who has been in detention, is promised freedom. But the c. of s., a general, is a double-crosser and the youth ends up on the wrong side of the firing squad.

There are 26 speaking parts programmed, featured player being the Swedish actor, Frank Sundstrom, who is under contract to David O. Selznick for Hollywood. Sundstrom speaks with virtually no dialect and does his hero job, the triggerman, as well as the script permits.

Among the others are Harold Huber, the secret policeman who is supposed to be considerably mussed up and evidently bumped off, but he turns up in act two just as gabby as ever, with no explanation of his comeback. Lesley Woods is fair as the heroine, sudden lover of De Mauny, the assassin. She has had small parts in several plays, this being her first lead. Among the others, some of whom are forced to be windy, are Karl Malden, Roger Dekoven, Robert Ober, Clay Clement, Carmen Mathews, Peter Gregg and Henry Sharp. The characters they play are not convincing. *Ibee.*

The Red Mill

Paula Stone-Hunt Stromberg, Jr., revival of operetta in two acts (three scenes). Music by Victor Herbert. Original book and lyrics by Henry Blossom. Directed by Billy Gilbert; dances by Aida Broadbent; scenic and lighting supervision by Adrian Awan; orchestra directed by Edward Ward. Opened at Ziegfeld, N. Y., Oct. 16, '45; $4.80 top (86 opening night).

Town Crier ..... Billy Griffith
Willem ..... Hal Price
Franz ..... George Meader
Tina ..... Dorothy Stone
Bill-Poster ..... Tom Halligan
Flora ..... Tope O'Brady
Lena ..... Lois Potter
Dora ..... Mardi Bayne
The Burgomaster ..... Frank Jaquet
A Sailor ..... Thomas Spengler
Juliana ..... Lorna Byron
Con Kidder ..... Michael O'Shea
Kid Conner ..... Eddie Foy, Jr.
Gretchen ..... Ann Andre
Hendrik Van Damm ..... Robert Hughes
Gaston ..... Charles Collins
Pennyfeather ..... Billy Griffith
Madame La Fleur ..... Odette Myrtil
Georgette ..... Phyllis Bateman
Suzette ..... Nony Franklin
Fleurette ..... Kathleen Ellis
Nanette ..... Jacqueline Ellis
Lucette ..... Patricia Gardner
Yvette ..... Joan Johnston
The Governor ..... Edward Dew

The current "Red Mill" revival is a pleasant old-fashioned operetta model, whose 40 years wear very well. Its stolid book and corn-fed gags are fortunately in the background, so that its charming music, well sung and danced to, dominates. Add a lavish, honestly treated production with a great deal of flavor and fun, and one has a revival that seems sure to stay on Broadway much longer than the allotted eight weeks at the Ziegfeld. Originally planned for the road thereafter and a stopgap at the theatre till "Showboat" comes in, "Red Mill" is likely to run on and on once another house is found.

The Victor Herbert operetta, first done on Broadway in 1906 and not played here since, is practically the same production seen in Los Angeles last spring, and brought here intact. Producers Paula Stone and Hunt Stromberg, Jr., haven't spared on costumes and cast, supplying a good ballet ensemble, both a male and female well-schooled vocal chorus, some good singing and dancing principals, and a quintet of droll comics. Seemingly no Stone has been left unturned to make this a success, with Paula's father Fred, who played in the original version (with Dave Montgomery), no doubt sitting in on production as he sat in for Tuesday's premiere, and Paula's sister, Dorothy, and latter's husband Charles Collins, taking two of the principal roles. Result is a slightly halting but good-natured evening, full of spirit and nostalgia, with some of the quaint charm of a daguerreotype.

Much of the success of the show comes from its comics, who get wads of fun out of its feeble material. Eddie Foy, Jr., of the rubber legs and vitus-dance face, roams all over the stage and has himself a field day for one of Broadway's funniest comics since Bobby Clark. A much-matered but no less charming Odette Myrtil is a fine foil, bringing in much of her fine comic flavor, and even playing a few strains on the violin for old times' sake. Michael O'Shea, from films, teams nicely with Foy as his partner-in-fun, and Frank Jaquet and George Meader also help.

Ann Andre and Thomas Spengler, and Lorna Byron and Edward Dew, form two handsome romantic couples who act pertly and sing well, especially the last-named, whose solo, "Every Day Is Ladies' Day," is a show-stopper. Dorothy Stone and Charles Collins mince about a bit too much but make up for it with some very fine dancing. An attractive dancing chorus adds two charming ballet numbers, with a couple of unbilled girls in standout bits.

Most surprising is the charm and flavor, as well as strong reminiscent quality of the Herbert melodies, especially such enduring tunes as "In Old New York," "When You're Pretty and the World Is Fair," "Moonbeams" and "Because You're You." Each one belongs on a hit parade.

The book, which is least important, is set in Holland and deals with a girl in love with a sailor, the tyrant father who wishes to marry her off against her will, and a pair of harum-scarum Americans who upset the cheesecart. Fortunately, it doesn't intrude too much. *Bron.*

Plays Abroad

Fine Feathers

London, Oct. 12.

Tom Arnold production of revue in two parts (16 scenes) by Robert Nesbitt, who devised and directed. Stars Jack Buchanan, Ethel Revnell, Douglas Wakefield; features Tommy Hudson, Nikki Dennis, Max Kirby, Hubert Ennor, Billy Nelson, Chuck O'Neil, Margaret McGrath, Roy Jeffries. Dances and ensembles by Joan Davis, Buddy Bradley; music, Harry Parr Davis, Vivian Ellis, Phil Park; lyrics by Phil Park, Alan Melville, Vivian Ellis. At Prince of Wales, London, Oct. 11, '45.

Predominant star of this revue, reputedly costing $70,000, is one who doesn't take a bow at curtain fall—Robert Nesbitt, whose equally sumptuous director effort, "The Night and the Music," is SRO at the adjacent Coliseum.

Nesbitt has sized up the public hunger for unlimited glamor. He showers torrents of beauty, clothes and sex appeal on the stage, and lights it in magnificent color. "Fine Feathers" is a show of outstanding presentation.

Honors are divided between Ethel Revnell and Jack Buchanan, but Miss Revnell, well known in the halls for her eccentric partnership (Revnell and West) gets most of the meat. (West, by the way, has had to lay off owing to illness.) Miss Revnell, who knows every trick of the old, bawling music hall with no microphone, is a cross between Carmen Miranda and Charlotte Greenwood for noisy, high-kicking hilarity, and the British comic, Max Miller, for innuendo and iniquity. In vocal range she is anything from a piercing falsetto to a deep-in-the night bass—if that's possible—and her satire on sex appeal is the real rough stuff of a vaudeville that has gone.

Buchanan has one good sketch, a beachcomber scene, "The Back O' Beyond," but is not otherwise too well served in wit. His tap dancing shows the customary artistry, and he looks, as usual, about the only well-dressed man in London. He has one number, "When Will They Liberate London?" which is the hit of the show—lyric and music by Vivian Ellis.

Douglas Wakefield, oldtimer with a Yorkshire line of talk, takes over for the late Harry Tate in a motoring act brought up to date, "Back on the Road." Max Kirby has an agreeable moment of nostalgia in "Ending in Smoke," a tilt at the current tobacco shortage, which opens to scenic splendor from Turkey and Egypt. Kirby is well supported by the agile comics, Chuck O'Neil and Billy Nelson.

Among the younger set, Margaret McGrath makes a good impression for looks and songs and cover-girl appeal, and Jean Inglis shows considerable promise in the same line.

Show was well received on the opening night and looks like it'll run to long-term business. It hits the current West End need for cheer and luxury.

Le Seducteur
("The Seducer")

Paris, Oct. 10.

Simone Berriau production of three-act comedy by Andre Birabeau. Stars Francoise Rosay and Andre Brule; features J. Clancy, F. Marette, Beauchamp and R. Seller. Staged by Jarques Feyder; setting, Strawinsky. At the Theatre Antoine, Paris.

Francoise Rosay's marquee pull, excellent acting all around, the current craze for amusements and a small nut may hold this rather far-fetched and unlikely story longer than is the case of most seasonal openers. Billing is very unfair since young Clancy, who though only 23, has already been with the Comedie Francaise and holds a part fully as important as that of the two stars, with the last three names holding just bits.

Despite the play's title, it has nothing to do with any love affair, except in the dim past when Mlle. Rosay, as a provincial and unsophisticated girl, surrendered to a man who pretended he was a prominent writer and disappeared promptly before the birth of her child who is 17 when the play opens. Mlle. Rosay never told Clancy, who acts the son, that she had been the victim of an impersonator, and he believes himself to be the illegitimate son of the writer, whom neither of them knows and who has never heard of them.

Mother and son are vacationing on the Riviera when the writer happens to come there. Hearing his name, the son believes he sees his real father and, much to the mother's distress, becomes very fond of him. So she tells the writer her true story and he agrees to leave. But the son feels so unhappy about it that he finally makes an impassionate

(Continued on page 59)

'O'Shea & Foy Better Than Montgomery And Me' — Fred Stone

By "SENATOR" ED FORD

In some instances a show means more than just a show. Through some association it goes far deeper than mere entertainment. This relationship obtained for four of us who attended the opening of the Broadway revival of "The Red Mill" last Tuesday (16). Fred Stone, Mrs. Stone (Aleen Crater), my wife and I weren't merely spectators at a performance. We were looking at a reminder of a milestone in the lives of all four of us.

Fred and Mrs. Stone were living again one of their greatest histrionic triumphs, in which Montgomery & Stone, Aleen Crater, Juliette Dika, Neil McCay and others made theatrical history. Try to imagine what was going on in the minds of Father and Mother Stone firstnighting at a revival of "The Red Mill," produced by talented and lovely daughter Paula, with charming and gifted daughter Dorothy, and son-in-law Charles Collins in the cast. No wonder there was lacrimal reaction.

The revival is beautifully done. That grand trouper Odette Myrtle, in the role created by Juliette Dika, is superb. Michael O'Shea and Eddie Foy, Jr., in the Montgomery & Stone parts, are hilarious. After the show, Fred turned to me and said, "Those two boys are funnier than Montgomery & Stone were." And what memories Eddie Foy, Jr. conjured up. What a heritage! In the humble opinion of this writer, Foy, Jr. is one of our topflight comedians.

The first-night audience ate it up, and the long lines at the boxoffice since testify to the revival's success.

To the bride and me "Red Mill" has a different significance. In 1907 we were "going steady" and I took her to see "Red Mill." It was our first Broadway show together. Escorting her home after the show, we decided to find out if two could live as cheap as one. We later found out that it couldn't be done.

However, in 1908 we started on a trip o'er the seas of matrimony with no squalls. At least no serious ones. Perhaps it all might have happened anyway, but we still like to think that "The Red Mill" had something to do with it. It did something more to contribute to our happiness. It brought the Stones and the Fords together in a strong bond of friendship. Last year the entire Stone family attended our wedding anniversary, with Victor Herbert's tuneful "Red Mill" score as the party's theme song.

Viva la "Red Mill!"

Inside Stuff—Legit

Theodore Bachenheimer, co-producer and director of the musical, "Song Without Words," produced in Los Angeles Aug. 20, advises he had to turn down a booking offer from the United Booking Office for the Century theatre, N. Y., because of difficulties with Frederick Jackson, author of the show's book, which forced closing of the show in L. A. According to Bachenheimer, Jackson filed a claim against him stating he (Jackson) didn't approve the cast, and in Bachenheimer's absence from L. A. an arbitration meeting was held which ended with a ruling by the Dramatists Guild that the show had to close Oct. 6.

Bachenheimer, who says he got notice only two days before the hearing, so that he couldn't make it, claims Jackson approved the whole cast at first rehearsal, that the cast sent in affidavits to the Guild so stating, and that Jackson's beef came later because he (Bachenheimer) wouldn't engage one of Jackson's friends for a role. Actors Equity in L. A. has protested to the Guild and asked for a second hearing so that Bachenheimer might appear. Bachenheimer advises he still plans bringing the musical to Broadway.

Burton Rascoe, the N. Y. World-Telegram aisle-sitter, has a penchant for attracting attention, now and then, through his reviews. It happened again last week when he covered "The Assassin," National, N. Y. Though in accord with the critical field in thumbing down the meller, he went to extremes in panning the direction of Martin Gabel, play's co-producer with Carly Wharton.

Gabel was complimented by at least four critics. Ward Morehouse, Sun, who saw the play in London, said that the direction was better than that given the "Assassin" over there. Rascoe said that the direction was the "worst I have seen in five years," but another reviewer wrote: "Gabel's casting and directorial jobs rate cheers."

"Assassin" was announced to close last Saturday (20), after a midweek opening, but over the weekend it was decided to continue. John F. Wharton, of the Playwrights, husband of Carly Wharton, is underwriting possible losses this week, so that the show can have a chance to catch on.

Some curious writing marked John Chapman's review of Irwin Shaw's play, "The Assassin," in the N. Y. Daily News Thursday (18). The head (which, of course, Chapman didn't write) read: "Juvenile Writing Louses Up Plot of I. Shaw's Meller, 'The Assassin'." But Chapman's review contained wordage like this: "The program says that he (Frank Sundstrom, David O. Selznick's Swedish star) appears by courtesy of David O. Schmaltz or somebody, who, I presume, is a Hollywood movie producer and wants us theatregoers to damn well understand that Mr. Sundstrom is merely on loan to the stage and will be transported to the screen as soon as Mr. Schmoos, or whatever his name is, decides we have given him enough of a buildup."

[Chapman's longtime stint for the News in Hollywood was generally a happy association, so the drama critic's cracks at pix surprised both the film and legit bunch.]

Trend towards increased service by railroads to show biz is demonstrated in case of Theatre Guild's "The Winter's Tale," moving from Boston to Milwaukee Sunday (21). Production, with two 70-foot baggage cars, arrival in Chicago Monday morning (22), with two hours' maximum allowance for switchover from LaSalle to Union stations. In order to insure show's arrival in Milwaukee on time, the Chicago, Milwaukee, St. Paul and Pacific RR had arranged, if local traffic snarled the switch to the usual 10:30 outgoing train, to put the baggage cars onto its streamliner, the Chippewa, leaving Chi at 12:45. This is the first time in the history of the road that such a concession has been made. Show thus wouldn't have arrived in Milwaukee until 2:05, with stagehands not hanging show until 3, but it would still have given them time to open.

Although Theatre Guild's touring "Foolish Notion," starring Tallulah Bankhead, has been cleaning up on the road and could probably stay out very profitably all season, Philip Barry play won't probably go much beyond first of the year. That's because star wants to do another picture for 20th-Fox in January and John Emery, her ex-husband, who came on from the Coast to replace Henry Hull in the cast, also has a couple of film commitments. Doubtful if Guild will replace Miss Bankhead in "Notion," since she's the big draw. Play is withering the old adage that an entertainment which didn't go on Broadway won't make the grade on the road either. Barry work lasted only about nine weeks in NY, but in Wilmington, Philadelphia and Pittsburgh, three towns it has played so far, biz has been practically capacity.

Series of flops at the Belasco, N. Y. ("Live Life Again" was the latest) revives comment in the trade on the house's owner, S. S. Krellberg. Known that several better plays were kept from the house because of Krellberg's rep of being too tough on terms, asking two weeks' advance while house still dark, and getting only the dubious tryouts as result. Krellberg's reported to have turned down "Harvey" on terms dispute, the Mary Chase hit going into the 48th Street theatre. Reported, too, that "Caviar to the General," new Theron Bamberger production, bowed out of a Belasco booking over similar terms argument.

Milton Lazarus, a reformed Broadway press agent, is now collecting royalties for the books of two N. Y. hit musicals—"Song of Norway," Imperial, and "The Red Mill," Ziegfeld. In 1940 Lazarus did a complete rewrite of Henry Blossom's original "Mill" book. Edwin Lester presented the show for the Civic Light Opera Co. of Los Angeles and San Francisco and put it on in the Coast cities seasonally until this year, when Paula Stone and Hunt Stromberg, Jr., took it over. Under their management it opened in Pasadena before going to the Biltmore, L. A.

Last Friday (19) there was a cocktail party tossed by the Theatre Guild in greeting the return of the USO "Oklahoma!" company, which toured the Pacific theatre of operations for nearly a year. It was announced that two of the cast would be engaged for the New York company at the St. James.

Those given contracts are Bonita Bimrose and Jimmie Parnell. Far-flung "Oklahoma!" was cast and handled entirely under Guild direction, then turned over to USO as a complete package.

Monday (22) evening Arthur M. Wirtz, Sonja Henie and William H. Burke hosted at the Center, celebrating the start of the fifth year of skating revues in the Radio City house. Party was to have been held about two weeks ago but the date was set back until Miss Henie could reach town from the Coast, Wirtz and Burke coming on from their Chicago headquarters.

Phoebe and Henry Ephron, who wrote "3 Is a Family," have completed a new comedy tentatively called "It Couldn't Happen to Nicer People." A couple of producers are said to be interested in the script. Duo's "Laughing Water," which John Golden tried out last season, is still in process of revision.

Critical raves for Rose Inghram in the otherwise panned "Polonaise" (Alvin, N.Y.) recalls that the soprano had the romantic singing lead in "Up In Central Park," the Mike Todd hit, when it tried out in Philadelphia last year, only to be yanked from the musical before it reached N. Y., Maureen Cannon replacing.

Scenic designer Major Donald Oenslager is on terminal leave awaiting discharge from the Army Air Forces after three and a half years of service. For a time he headed a camouflage unit, then was transferred to Combat Intelligence. Artist recently returned from Guam, where he was Intelligence Officer for a B-29 bomb wing.

'Ladies' Quits in Chi With $10,200, 'Tempest' 19G in Closer, 'Carrolls' 24G

Chicago, Oct. 23.

Two of the town's legit attractions closed last week—one, "Good Night, Ladies," folded after two months' week business, and the other, "The Tempest," went to Detroit for a week, after which it, too, is skedded to fold—but takes on the whole were as smash as ever.

Status quoers remain "Carmen Jones," "Anna Lucasta" and "Two Mrs. Carrolls," with great $28,000, $17,800 and $24,000, respectively. In the better-than-ever groove is "Laffing Room Only," up from $43,700 to $44,200. Same goes for "Dear Ruth," with $18,200, which is $400 better than last stanza. "Voice of the Turtle" got $17,000 again.

Incoming are "Student Prince," Studebaker, Sunday (28); "Winter's Tale," Blackstone, Monday (29); "Desert Song," Civic Opera, and "Foolish Notion," Studebaker, both Nov. 19; "St. Lazar's Pharmacy," Studebaker, Dec. 23; and "Hasty Heart," Blackstone, Dec. 24.

Estimates for Last Week

"Anna Lucasta," Civic (4th week) (900; $3.60). Packing 'em in, $17,800.

"Carmen Jones," Erlanger (8th week) (1,500; $4.80). Billy Rose opus still doing sellout $28,000.

"Dear Ruth," Harris (27th week) (1,000; $3.60). Fine $18,200 this time.

"Good Night, Ladies," Blackstone (11th week) (1,200; $3). Folded with $10,200.

"Laffing Room Only," Shubert (5th week) (2,163; $4.80). Up to fine $44,200—best yet.

"The Tempest," Studebaker (3rd week) (1,246; $3). Got near-capacity $19,000 in closing stanza.

"The Two Mrs. Carrolls," Great Northern (3rd week) (1,425; $4.20). Another great $24,000.

"The Voice of the Turtle," Selwyn (55th week) (1,000; $3.60). Still going great guns with $17,000.

TALLU'S 'NOTION' WOW 28G, DETROIT

Detroit, Oct. 23.

Tallulah Bankhead in Philip Barry's "Foolish Notion" closed six evening and two matinee performances Saturday (20) at the Cass with every seat in house sold out for all performances, for $28,000 at $3 top. No other legit in town last week.

Cass reopened Monday (22) with "The Tempest" for one week, followed by week of Gilbert and Sullivan.

Kay Francis-'Windy Hill' Weak $11,000, Pittsburgh

Pittsburgh, Oct. 23.

Legit season got going again at Nixon with "Windy Hill" after a week's lapse but the news wasn't too good for the Kay Francis show. Even the star's big pic following didn't come out in numbers too great once the critics had plowed into the new comedy, and it had to be content with a weak $11,000. That was at $3 (including tax).

Started out pretty well, that is for an opening night for a brand new play, but showed practically no improvement right down the stretch. Balcony and gallery—the cinema crowd—got a pretty fair run but the downstairs was no sale. Nixon currently has "State of the Union" and next week gets "Tobacco Road" back again instead of the tentatively-booked musical, "Girl From Nantucket."

'Father' Neat $13,000 In Baltimore Repeat

Baltimore, Oct. 23.

"Life With Father," making an oft-repeated stand at Ford's here last week, got a neat $13,000. In currently is Max Gordon's production of Mary Chase's "The Next Half Hour," starring Fay Bainter and directed by George S. Kaufman.

"The Girl From Nantucket" set to follow.

'Ruth' 8½G, Denver, For 4 Performances

Denver, Oct. 23.

"Dear Ruth" piled up a good $8,500 in three nights and a matinee at the 3,215-seat auditorium with a $3 top.

Rain on closing night dampened gross slightly.

'Okla.!' 64G, Hartford

Hartford, Oct. 23.

Completing its 166th touring week, "Oklahoma!" grossed approximately $64,400 here at Bushnell Memorial last week. First full week in history of house. Top was $3.50.

To date "Oklahoma!" has grossed $3,400,000 on the road.

Blackstone Mystifies Cincy for Neat $14,000

Cincinnati, Oct. 23.

Reopening last week after fortnight of darkness since season's start, the 1,300-seat Cox feasted with close to $14,000 on Blackstone's magic show at $2.40 top. Five of the nine performances were capacity, and it was Blackstone's banner Cincy date.

House has "Ballet Russe" for first half this week and "Student Prince" the last three days, both at $3 top.

Tracy-'Path' $21,000, Boston

Boston, Oct. 23.

Spencer Tracy in "Rugged Path" opened Monday (15) at the Plymouth with pretty mixed but not especially favorable notices. Show is sellout on strength of his draw, and is in second and final week now.

Forthcoming long-term engagement of touring "Oklahoma!" (which originally opened here under title "Away We Go" and was missed by practically everybody—who now insist it never did come here) likewise a stir on rialto. Ticket sale at Colonial box-office Monday (15) brought queue a block long, resulting in complete sellout for first month of engagement. No ads were placed in Boston papers until day before to prevent futile b-o rush.

Prospects remain exceptionally bright, the list now reading like this: "Strange Fruit" (viewed by Spencer, the censor, out of town and deemed suitable for viewing by Boston, though novel is still banned here), Plymouth, Oct. 29; "Day Before Spring," Shubert, Oct. 30; "Last House On Left," Wilbur, Nov. 5; "The Joyous Season," Plymouth, Nov. 12; "The Mermaids Singing," Wilbur, Nov. 13; "Billion Dollar Baby," Shubert, Nov. 18; "Hamlet," Opera House, Nov. 26; "The Would Be Gentleman," Wilbur, Nov. 28; and "Brighten the Corner," Plymouth, Dec. 10.

With the fleet in and close to 10,000 footloose Pacific veterans swarming around town, all legit shows did good biz latter part of week to hypo otherwise moderate takes, with "Spring in Brazil" doing best after poor couple of days beginning the week.

Estimates for Last Week

"Beggars Are Coming to Town," Wilbur (1,400; $3). Second week of tryout of not-too-well received play held firm, near $8,000, through enormous street crowds in downtown area to welcome fleet.

Burnside's Gilbert and Sullivan, Opera House (3,500; $3). Final week of opera repertory by this well-established company here touched $25,000 again, very good. Stanford Erwin's Boston Grand Opera Co. opened here last night (22) for a three-week stand.

"Rugged Path," Plymouth (1,450; $3.60). Sellout for first week at scale means $21,000, estimated, with similar situation for current week. Show goes into New York with Tracy.

"Spring in Brazil," Shubert (1,500; $4.80—$6 Sats.). Dropped to $29,000 on third despite last-minute hypo. Moved out to Philly and was replaced last night by "Girl From Nantucket."

"Ten Little Indians," Copley (1,200; $3). Eighth week very steady at $8,000, a little less than last week but good.

"Winter's Tale," Colonial (1,500; $3.60). Gained excellently on second and final week to nice $20,000 following $18,000 on opener. "Oklahoma!" opened here last night.

'Strange Fruit' Ripe $16,000 in Montreal

Montreal, Oct. 23.

"Strange Fruit," Jose Ferrer production, which preemed here last Saturday (13), closed a week's booking Saturday night (20) at the 1,524-seat His Majesty's for a ripe gross of $16,600. The play now moves into Toronto for one week, then to Boston for two weeks, after which it will hit Broadway.

New York opening is skedded for Nov. 15.

Paul Small Vaudev 16G in San Francisco

San Francisco, Oct. 30.

Paul Small's "Merry-Go-Round," emceed by Jay C. Flippen, pulled ordinary $16,000 at $3 top in 1,776-seat Curran.

Next door, "Adam Ate the Apple" grossed a poor $7,200 for the week at $3 top at 1,550-seat Geary.

Carrillo-'Bad Man' Fair $12,500 in St. Louis

St. Louis, Oct. 23.

Mixed reviews greeted "The Bad Man," with Leo Carrillo in the top role, and the piece did only fair biz during the one-week stand at the American theatre, winding up Saturday (20). The 1,700-seat house was scaled to $3.05, and nine performances grossed approximately $12,500.

Blackstone, the magician, moved into the American Sunday (21) for two weeks.

BAINTER-'HOUR' BIG $26,700 IN WASH.

Washington, Oct. 23.

"The Next Half-Hour," with Fay Bainter starred, got $26,700 in eight performances at the National theatre, Washington critics said the play needed a lot of fixing but George S. Kaufman, director, is attending to this detail.

"Dunnigan's Daughter," first of the American Theatre Society plays under Theatre Guild auspices, comes in with an ample subscription list. "State of the Union" comes in Nov. 6 (Tuesday), jumping from Detroit.

Willie Howard in the "Passing Show of 1945-46" is booked here for Nov. 12. It will be followed by "The Late George Apley" Nov. 19, probably under American Theatre Society auspices.

L.A. Grosses Just So-So; 'Blackouts' Nabs 15½G

Los Angeles, Oct. 23.

Business was just ample this week and nothing more. Top grosser again was Ken Murray's "Blackouts of 1945," which went through its 172nd stanza with the standard capacity figure of $15,400. At the Biltmore, "The Only Girl" wound its second frame with $10,000 in the till and a total of $18,500 for a slow run of two weeks.

"Suds in Your Eye" racked up $8,500 for the sixth week with one week left to go before heading north again. "Motel Wives" took $3,100 for the 11th stretch at the Musart but advance pointed to more coin this week.

'Maid of Ozarks' Big 14½G Despite Mpls. Pans

Minneapolis, Oct. 23.

After complaints from patrons, Mayor Hubert Humphrey ordered "Maid of Ozarks," playing a three-week engagement at the Alvin here, to delete some of its lines and stage business. He refused, however, to stop the show.

In face of critics' pannings, attraction has been doing sensational business. It grossed $14,500 its first week in 1,400-seat house at $3 top, including tax, but with town plastered with two-for-ones. Show's newspaper advertising copy has been more daring, if anything, than the play itself.

'Song' 18G, Mpls.

Minneapolis, Oct. 23.

Town has had two legit roadshows opposing each other for first time in many a moon. For a starter it was "Blossom Time" vs. "Maid of Ozarks," with latter doing sensational business at Alvin. Last week "Maid" ran up against "Desert Song."

Lauded by critics and winning customers' enthusiastic approval, too, "Desert Song," scaled at $3.60 top in 2,300-seat Lyceum, built by leaps and bounds after disappointing opening and finished to good $18,000 for five nights and a matinee.

Despite critics' pannings and plastering of town with two-for-one's, "Maid of Ozarks" held up well its second week at the 1,400-seat Alvin with a $3 top, garnering big $10,000. First week brought in a sensational $14,500 instead of much lower figure previously estimated.

'PRINCE' SRO, OMAHA

Omaha, Oct. 23.

"Student Prince" sold out completely two weeks ahead of play date, Oct. 24. Mail orders alone nearly took care of the whole house.

Enough turned back to assure second night, which is impossible.

Plays Abroad

Continued from page 58

plea for them to get married, believing that they were former lovers; and in order not to deceive him they agree to do so. The first act introduces the characters; the second shows the youth developing a liking for the older man; the third brings the curtain on the rather unconvincing story; which is all set in the unpretentious hall of the Riviera hotel.

Clancy gives a very creditable performance in a most difficult part, somewhat akin to that of the son in "J'ai 17 Ans" ("I Am 17"), in which a widow pleads with her lover not to break the heart of her son and lose his respect. [illegible] Brule, the old days matinee idol, [illegible] the water very nicely; but both are overshadowed by Rosay's personality whenever she is on the stage. *Maxi.*

The Navy Helps Float Broadway Boom; 'Red Mill' Looks Plenty Black at $30,000 in 1st Seven

The Navy has taken over the town and the Broadway boom is as strong as ever. Most shows eased off last week, but some went up a notch or so. Again the last half of the week was murder around the agencies. Hotels are so jammed with gobs that even influence won't get room reservations through this week.

"The Red Mill" came in from the Coast, and while it didn't get a hearty press, business is excellent and built to capacity. "The Assassin" was panned but continues.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Bell for Adano," Cort (D-1,063; $4.20). Final and 37th week; over $13,000; won't tour; next attraction "Caviar to the General," Nov. 4.

"Anna Lucasta," Mansfield (60th week) (D-1,041; $3.60). Even those interested in the colored-cast runner are surprised at continued capacity business; over $19,500.

"Beggars Are Coming to Town," Coronet (CD-1,060; $4.80). Presented by Oscar Serlin; writen by Theodore Reeves; opens newly named theatre, formerly the Forrest, on Saturday (27).

"Bloomer Girl," Shubert (54th week) (M-1,328; $5.40). Still among the top-demand shows in agencies despite long stay; close to capacity; $33,000.

"Carib Song," Adelphi (3rd week) (M-1,434; $4.80). Going to road after another week, slipped to $14,500; "Girl from Nantucket" may follow.

"Carousel," Majestic (27th week) (M-1,681; $6). Always over $49,000 and statements will be that way for a long time, judging from advance sale.

"Dark of the Moon," 46th Street (31st week) (D-1,329; $4.20). Somewhat improved because Sunday performances have been added; off to $11,000.

"Dear Ruth," Miller (45th week) (C-930; $4.20). Another click that is approaching a year's run; should easily go through winter; back to capacity; $18,500 quoted.

"Deep Are the Roots," Fulton (3rd week) (D-946; $4.20). Best draw among the new dramas; helped by theatre parties but excellent grosses indicate a run; ocer $19,500.

"Follow the Girls," Broadhurst (80th week) (M-1,179; $4.80). Going along to excellent business and may go through another season; $30,000.

"Harvey," 48th Street (51st week) (C-925; $4.20). Will pass the year's mark soon; all the house will hold in eight times, $19,300.

"Hats Off to Ice," Center (67th week) (R-2,944; $1.98). Fifth season of skating revues in Radio City is still profitable; over $34,000 in nine times.

"I Remember Mama," Music Box (54th week) (CD-940; $4.20). Living up to forecasts and figured through new season; over $21,500.

"Late George Apley," Lyceum (43rd week) (C-993; $4.20). Although business improved and show is making money, due out in four weeks, after which "The Next Half Hour" will follow; $13,000.

"Life With Father," Bijou (307th week) (C-620; $3.60). Run leader doing plenty alright and will enter seventh year next month; $10,500.

"Marinka," Barrymore (14th week) (O-1,115; $4.80). Making fair operating profit; aimed into winter but may be booked out; eased off to $21,000.

"Oklahoma!", St. James (134th week) (M-1,522; $4.80). Changes in cast don't affect the capacity-plus pace of musical run leader; over $31,000.

"On the Town," Beck (43rd week) (M-1,214; $4.80). Another run musical that surprised some of the managerial talent; around $30,500; great for this one.

"Polanaise," Alvin (2nd week) (O-1,334; $4.80). Theatre parties figure strongly in the grosses so far, which are excellent; around $32,500.

"Song of Norway," Imperial (61st week) (O-1,427; $6). One of the most favored run musicals, which continues to clean up; around $41,000 again.

"The Assassin," National (1st week) (D-1,164; $3.60). Opened at midweek; was first announced to close but still lighted; around $5,500, first five times.

"The Glass Menagerie," Playhouse (29th week) (CD-865; $4.20). No change in capacity pace of drama that attracted much attention last season; $18,500 and more.

"The Ryan Girl," Plymouth (4th week) (F-1,075; $3.60). If business holds another house may be chosen for melier; slipped to $12,000; "The Rugged Path" due in Nov. 10.

"The Voice of the Turtle," Morosco (81st week) (C-939; $3.60). Has made a fortune and piling up more coin with continuance through new season a cinch; $19,000 plus.

"The Wife," Biltmore (2nd week) (D-929; $4.20). Parties a factor in strong business and in first full week the count was over $19,000.

"Up in Central Park," Broadway (38th week) (M-1,900; $6). Prediction of run going through new season looks good; among the list's top grossers; off somewhat but big $40,000.

"You Touched Me," Booth (3d week) (C-712; $4.20). Bit off but pace not materially affected; takings last week approximated $12,000.

REVIVAL

"The Red Mill," Ziegfeld (1st week) (M-1,626; $4.80). Fair press for opener but business built to capacity during week; got nearly $30,000 in first seven times.

'State' Wham 25G In 2d Philly Wk.

Philadelphia, Oct. 23.

As expected, "State of the Union" became the talk of the local rialto in its second and final stanza at the Walnut. New Lindsay-Crouse comedy went into the capacity bracket two nights after its opening Wednesday (10) and kept that pace throughout. Gross was over $25,000 at $3.72 top.

Last week's sole opening, the season's second musical, was "Are You With It?" which bowed at the Shubert on Wednesday (17). Crix all liked the show except for inordinate length (1st night curtain at 11:50). It should have a much happier time here in its two and a half weeks' tenure than 1st tuner, "Girl From Nantucket," did in its fortnight. "Are You With It?", in five performances, reported $16,000 and should easily hit $30,000 this week.

"Girl From Nantucket," after a neat first week in the face of adverse notices, thanks to a good advance, slumped to about $18,500 in final stanza.

In addition to "Spring in Brazil," which opens tonight (23) at the Forrest, this week's arrivals include "Caviar to the General," which relighted the Locust Monday night for two weeks, and "Life With Father," which came into the Walnut (also last night) for two weeks—its 5th local visit.

'SECRET ROOM' FAIR $6,400 IN NEW HAVEN

New Haven, Oct. 23.

Tryout of "Secret Room" at Shubert last weekend (18-20) brought fair, but not capacity biz. Good notices and favorable word-of-mouth boosted the ante to an approximate $6,400 for four shows at $3 top.

String of break-ins continues currently, with "Day Before Spring" in for last half (25-27). Preem list continues with "The Rich Full Life" (Nov 1-3); "The Mermaids Singing" (Nov. 8-10); "Billion Dollar Baby" (Nov. 15-17). Ethel Barrymore is due Nov. 29-Dec. 1.

Monte Carlo Ballet SRO 11G, M'w'kee; 'Road' 6G

Milwaukee, Oct. 23.

"Ballet Russe de Monte Carlo" did three nights of absolute capacity at the Pabst theatre for a take of $11,000.

"Tobacco Road," playing the Davidson theatre for the 10th time or so, had a mild week of $6,000.

'Uncle Tom' Nifty $16,000 in Indpls. Wk.

Indianapolis, Oct. 23.

Musical version of "Uncle Tom's Cabin" took extra good $16,000 in five performances at the Murat (1,900 seats) under Page & Byrne management Oct. 18-21. Showed at $3 top and opened with $11,000 advance sale. Representatives of CIO and National Assn. for Advancement of Colored People protested to the theatre, city officials, etc., but nothing happened. Advance is good for "Rigoletto" (22) and "Ballet Russe Highlights" (25-27), both at English, latter catching benefit of schoolma'am trade here for state teachers convention.

'Rebecca' 21G, Seattle

Seattle, Oct. 23.

Diana Barrymore in "Rebecca," at the 1,509-seat Metropolitan, scaled at $3, did good $21,000 last week, in six days (two matinees).

Plays Out of Town

Dunnigan's Daughter

Princeton, N. J., Oct. 19.

Theatre Guild production of comedy in three acts by S. N. Behrman. Staged by Elia Kazan. Features Dennis King, Virginia Gilmore, Glenn Anders, Stiltiga Stewart Chaney; gowns by Mainbocher; production supervised by Theresa Helburn and Lawrence Langner (Rea Lawrence, production assistant). Opened at McCarter's theatre, Princeton, N. J., Oct. 19, '45; $3 top.

Jim Bayard ..... Arthur Franz
Brent ..... Hale Norcross
Zelda Rainer ..... Ann Jackson
Miguel Ruehl ..... Glenn Anders
Ferne Rainer ..... Virginia Gilmore
Clay Rainer ..... Dennis King
Jesus Y Blasco Hernandez ..... Arthur Gordon

In "Dunnigan's Daughter" neither the Theatre Guild nor the gifted S. N. Behrman has measured up to their customary high mark, at least not at tonight's warmup. Playwright Behrman, in fusing entertainment with the good-neighbor policy in a Mexican mining-town locale, has written an extremely wordy play with very little action and few registering comedy touches to relieve the long, drawn-out plot. Its box-office chances are questionable on the basis of its opening performance.

The McCarter theatre premiere audience received it with little more than lip-service politeness and it would follow that less discerning theatregoers outside of the subscription guarantee groups, may find that the astutely chosen wordage and philosophy of Behrman will swoon sky-high over their heads. As it now stands, with words upon words and nothing much done about it, its picture possibilities seem dubious unless strongly hypoed.

The story diverges a bit unevenly into two sources: Ferne Rainer (Virginia Gilmore) finds that in her marriage to Clay Rainer (Dennis King) she has reached the twilight zone of casualness, is "swimming alone in unlighted seas." Her husband has impenetrable power, prestige, an abundance of sureness. She was once of a lower social stratum, the daughter of one Dunnigan, a politico who died by his own hand in jail. She had married Clay as a surcease to her humiliation. She has an ethereal quality with her great beauty—and a conscience to match it. There comes to the mining town Jim Bayard, onetime friend of Ferne and now a suitor of Zelda, tempestuous daughter of Clay by a former marriage. Bayard, learning that the all-powerful Clay, through political briberies, is diverting for his own mining properties waterpower sorely needed for irrigation of the impoverished natives' farms, determines to clip these injustices. Ferne, forced to a decision, relinquishes her security and its striped-trousers snobbery to join him.

The play, in an 18-hour span, is largely carried by the decorative, well-poised Miss Gilmore and King, both of whom have exacting roles and carry on with credit. Glenn Anders, as a Mexican artist with amorous propensities and a philosophy of his own vintage, is continually slithering into the living-room at crucially argumentative moments, with almost the suspicion of keyhole peeping! At least his appearances have an uncanny timing. Anders, in semi-Mexican dialect, doesn't quite get over, many of his observations being neither profound nor amusing. Ann Jackson, as Clay's self-willed daughter, appears a bit too bouncy and buoyant, and Arthur Franz as Bayard has assurance and an easy delivery.

Elia Kazan has come through with another of his adroit directorial jobs, and the one-set mounting of Stewart Chaney is everything one can expect from the always-in-good-taste Theatre Guild. *Kane.*

Caviar to the General

Wilmington, Del., Oct. 18.

Theron Bamberger and Robert Henderson production of comedy in three acts by George S. George and Eugenie Leontovich. Stars Miss Leontovich; features Sidney Blackmer. Directed by Henderson; setting, Stewart Chaney. Opened at Playhouse, Wilmington, Del., Oct. 18, '45; $3 top.

Joshua ..... John Marriott
Ivan ..... Nicholas Saunders
Colonel Petroff ..... Alexander Asro
Bartlett ..... Lyle Bettger
Rita Allison ..... Leila Ernst
James Carter Allison ..... Sidney Blackmer
Pat Thurber ..... Marty May
Tonya ..... Eugenie Leontovich
Captain Sokoloff ..... Lonya Kalbouss
Lt. Sonya Jefferson Davis ..... Maude Russell
Major Babych ..... Boris Yaroslavsky
Guards ..... George Jason, Brant Gorman

Long on chatter and short on plot is "Caviar to the General," new comedy by George S. George and Eugenie Leontovich with the latter as star. They started out with a good comedy idea—place a Red-hating American business tycoon in Siberia with the idea of getting a $1,000,000 contract from a Russian woman general, and both sides maneuvering for the best possible advantage.

In the course of their business contacts they fall in love, spend the night together and then part. The slim plot almost founders in a sea of words. Much of the dialog is bright and witty while quite a bit of it is unnecessary. As it now stands, "Caviar" is not ready for Broadway, and even pepped up it impresses as a play with limited appeal.

The best part of the play is the inevitable drinking scene in the second act, with the lovers-to-be getting high on vodka. While overlong, the scene is well written and played to the hilt by Miss Leontovich and Sidney Blackmer.

Blackmer, as the business man, is a dependable performer. Although he is a foil for the star through most of the play he both looks and acts the part of a typical hard-headed businessman.

Miss Leontovich hardly can be blamed for writing herself a nice, juicy role. She carries the burden of the play on her capable shoulders, turning in a vivacious and convincing performance.

Marty May has some good lines as a "spy" for the businessman. The play could stand more of his brand of nonsense. Leila Ernst is lovely but miscast as the daughter, a parlor pink who finds Russia too conservative for her tastes. Lyle Bettger has little to do as her romantic interest. John Marriott, as the Negro servant, and Maude Russell, as the Russian Negro soldier, are also among the assets in the supporting cast. Stewart Chaney's single setting is well done. Robert Henderson, co-producer, handled the staging.

Both the authors and directors have busy days ahead if they intend to serve "Caviar" on Broadway. *Klep.*

Are You With It?

Philadelphia, Oct. 17.

Richard Kollmar and James W. Gardiner production of musical in two acts (15 scenes). Book by Sam Perrin and George Balzer, based on the novel, "Slightly Perfect," by George Malcolm-Smith. Features Joan Roberts, Johnny Downs, Lew Parker, June Richmond, Jane Dulo, Kathryn Lee, Dolores Gray. Directed by Edward Reveaux. Music by Harry Revel; lyrics by Arnold B. Horwitt; musical numbers staged by Jack Donahue; settings by George Jenkins; costumes by Raoul Pene Du Bois; musical director, Will Irwin. Opened at Shubert theatre, Philadelphia, Oct. 17, '45; $4.34 top.

Marge Keller ..... Jane Dulo
Mr. Bixby ..... Sydney Boyd
Mr. Mapleton ..... Buster Shaver
Wilbur Haskins ..... Johnny Downs
Vivian Reilly ..... Joan Roberts
Policeman ..... Duke McHale
"Gabbie" ..... Lew Parker
Bartender ..... Lou Wills, Jr.
Carter ..... Lew Eckels
Cleon ..... Bunny Briggs
Cleo ..... June Richmond
A Barber ..... George Spelvin
Sally Swivelhips ..... Diane Adrian
Loren ..... Loren Welch
Bunny La Fleur ..... Dolores Gray
Georgetta ..... Buster Shaver
Olive ..... Olive
George ..... George
Richard ..... Richard
Snake Charmer's Daughter ..... Kathryn Lee
Office Boy ..... Hal Hunter
Interlocutor ..... Loren Welch
1st Musician ..... Lou Hurst
2nd Musician ..... David Lambert
3rd Musician ..... Jerry Duane
4th Musician ..... Jerry Parker
Candy Butcher ..... Lou Wills, Jr.
Aerialist ..... Kathryn Lee
Strong Man ..... William Lundy
Mary Lou Lindy ..... Marie Bryant
Balloon Seller ..... Mildred Jocelyn

Philly's second musical of the season rates—and deserves—plenty of attention. Careful fixing should carry it places. Over-length is the major flaw of "Are You With It?," and that's even more noticeable than usual, as can be seen by fact that first-night final curtain didn't fall until 11:50. Odd angle is that Act I curtain didn't drop until well after 10:30 which, with intermission, meant only about an hour's running time for Act II. That seems to indicate cut should be made in first canto, but Act I, however, will be plenty tough to slash; it's ideal entertainment in its rowdy, youthful vaudeville-ish way. Solution might be the transfer of some numbers to Act II, which, as it now stands, can be shorn of a couple of numbers that won't be missed. Present-day fetish of musicals having a ballet in every act is observed, and in this case the second one, although novel, comes altogether too late and drags.

"Are You" has the advantage of a better-than-ordinary book and it's a shame that part of it has to be thrown overboard. George Malcolm-Smith's novel, "Slightly Perfect" (show's first title) concerns a serious young employee of a Hartford insurance company who annually wins awards for his efficiency. However, he commits the "grievous" crime of misplacing a decimal point and becomes, as a result, a pariah. He meets up, in his misery, with a carnival slicker, has his first shot of liquor, and ends up by hiring out on the carny lot, where his uncanny ability to predict movements of the wheel of fortune—to say nothing of other games of chance, as well as the weather probabilities and other tricky matters—make him a unique figure. That situation allows for plenty of laughs as well as furthering the romantic interest.

The producers have gathered a cast that doesn't boast a single big marquee name but is plenty strong on youth and vitality. Joan Roberts, original Laurey in "Oklahoma!" but new here, is a personable and talented heroine (with plenty of songs to sing), and Johnny Downs, of films, clicks persuasively as the hero, doing some hoofing, singing, plenty of comedy and neat love-making.

Surprise hit, however, is Lew Parker, formerly here in "Hellzapoppin'." As the carny racketeer, he gets every laugh coming and many of them are of the belly variety, especially in a riotous scene in which the hero predicts the numbers coming up on the wheel of fortune, and so nearly ruins the carny guy's concession.

Dancing is a big asset, with chorus, principals and specialists all sharing honors. Among latter are Duke McHale and Lou Wills, Jr., who have one show-stopping number in Act I that's a riot; Bunny Briggs clicks a couple of times in no indecisive manner, and Kathryn Lee leads the ballets and also has a neat solo near the opening. Then there are a chair-tapping specialty by Hal Hunter and a standout song and dance number by the standard vaude midget act of Olive, George and Richard with Buster Shaver.

Harry Revel's score has plenty of possibilities. "Just Beyond the Rainbow" and "Po' Little Me," sung by buxom June Richmond, are good, as are the sentimental numbers, "Slightly Perfect," "This Is My Beloved" (a "Hit Parade" prospect), and "Here I Go Again." On the comedy side the standouts are "In Our Cozy Little Cottage of Tomorrow," "You Gotta Keep Saying No," with "Send Us Back to the Kitchen" and the show's opener, "Five Minutes More in Bed," also potent. The lyrics by Arnold Horwitit are above average, being neatly delivered by both principals and chorus.

Sinuous and seductive-looking Dolores Gray, as a carny dancer, puts plenty of oomph in "You Gotta Keep Saying No," and rings the bell with Parker in the "cottage of tomorrow" affair. Jane Dulo is a capable second femme lead. Miss Dulo clicks strongly on "Five Minutes in Bed" and "Back to the Kitchen," which inaugurate acts one and two.

Jack Donahue has done a slick job in chorus training, and that chorus is about the best-looking seen here in several seasons. Raoul Pene Du Bois' costumes and George Jenkins' sets are nifties. *Waters.*

The Secret Room

New Haven, Oct. 18.

Joseph M. Hyman and Bernard Hart (in association with Baily Stoddard) production of melodrama in three acts, five scenes, by Robert Turney. Features Frances Dee, Eleanora Mendelssohn, Reed Brown, Jr., Grace Coppin. Directed by Moss Hart; setting by Carolyn Hancock. Opened at Shubert theatre, New Haven, Oct. 18, '45; $3 top.

Noonie Beverly ..... Jane Earle
Susan Beverly ..... Frances Dee
Sister ..... Fuzzy McQuade
Dr. John Beverly ..... Reed Brown, Jr.
Mrs. Smithin ..... Juanita Hall
Margaret Beverly ..... Grace Coppin
Dr. Jackson ..... Ivan Simpson
Leda Ferroni ..... Eleanora Mendelssohn
Colonel Hammond ..... Albert Bergh
Samuels, an Intern ..... Charles S. Dubin

An interesting melodrama always has a good chance to register. An interesting case history has ditto, and same applies to a play that starts discussion of a timely topic. This sums up chances for "The Secret Room," which possesses the nucleus of a click in the above three categories. Despite a number of negative items at break-in stand, indications are that responsible parties will tie up the loose threads in time for enthusiastic Broadway and Hollywood acceptance.

Most mellers of the psychopathic type are content to scare an audience and let it go at that. This one goes a step further by building on an authentic, rather than a contrived, foundation. Instead of merely raising gooseflesh, "Room" raises a point that has a vital bearing on the situation of war refugees being taken into American homes. The third, or case history, angle is an interesting combination of writing and acting that tells the story of the after-effects felt by a highly sensitive woman who had been caught up in the maelstrom of the Nazis bestial rampage.

As of its opening, a rewrite of act one, play's dullest stanza, is in order. Fact that suspense mounts to a good climax indicates they're on the right track here, but numerous humps and hollows must be leveled off before production can be classified as grade-A.

Play opens with young psychiatrist, Dr. Beverly, about to go into Army service. His wife and two small daughters face the prospect of companionship with Leda Ferroni, matronly Italian concert pianist who had been violated by a group of Nazis and whose resultant baby had been taken away from her, leaving her the victim of an overwrought mother complex. She had been recommended to the Beverlys' American home by a mutual friend, Dr. Jackson, in the hope that such surroundings might eliminate a neurotic condition that was an outgrowth of her humiliation and tragic separation from her child.

When Dr. Jackson indicates that he will turn her case history, which he has in a notebook, over to Dr. Beverly for guidance in handling her, the refugee kills Jackson in a fit of panic over revealing her past life. Then she hides the notebook in a secret room shown to her by the two children, who are the only ones aware of the room's existence. Plot development shows the woman's almost successful attempt to alienate the children completely from their own mother, and her eventual mental crackup when an abortive kidnapping falls through.

Carrying the difficult role of the pianist, Eleanora Mendelssohn turns in a highly competent job of acting. Part calls for murder, motherly love, musical ability and insanity, all of which is certainly a varied assignment. She registers each mood expertly. Making her stage debut, Frances Dee contributes an ingratiating performance. She gives warmth and appeal to the character of the young mother, fighting first to hold the love of her children against the sinister influence of the refugee, and then fighting for their physical protection against the demented woman.

Two juvenile sparklers in the cast are Jane Earle and Fuzzy McQuade, playing the Beverly children. Youngsters are brilliant in lengthy and important roles. Stage and screen careers are bright prospects on the horizons of this pair. Reed Brown, Jr., makes a personable Dr. Beverly, and Grace Coppin's family sister role is well done. Ivan Simpson, Juanita Hall, Albert Bergh lend capable support.

Moss Hart has stepped into a new field in staging this one. His fundamental skill should enable him to chalk up an eventual winner in this melodrama classification if the promise evidenced at the premiere is any criterion. Despite a heavy meller theme, he has eliminated scenery-chewing from the opus and has built and sustained suspense in a well-modulated manner. His direction of the moppets is aces.

A handsome living room setting, with a secret room cleverly worked in, makes an attractive background. *Bone.*

Men Coming Home

Pasadena, Oct. 18.

Pasadena Playhouse Ass'n production of full-act play (five scenes) by Denison Clift. Features Glance Young, James Shaw, Lois Kimbrell, Jerome Shaw, Orrin Redfield, Dabbs Greer, Charles Wood. Directed by Thomas Browne Henry under supervision of Gilmor Brown; setting, Rita Glover. Opened at Pasadena Community Playhouse, Oct. 17, 1945; $2 top.

Eunice Green ..... Glance Young
Mark Holden ..... Jim Richards
Mrs. Green ..... Ann Melvin
Remember ..... Lois Kimbrell
Mr. Robinson ..... William Fawcett
Reverend Abbott ..... Charles Bell
Angus Robinson ..... Avery Graves
Godfrey Green ..... Jerome Shaw
Jubilo ..... James Shaw
Cora Stone ..... Che Mogdy
Elmo Green ..... Orrin Redfield
Martin Stone ..... Dabbs Greer
Edward "Sled" Green ..... Bernard Thomas
Corporal ..... Skamp, Jr.
Stella ..... Lois Bonynge
Dickon Green ..... Charles Wood
Marta ..... Victoria Lanner
Kirk Green ..... Phillip Pine
Jackie Stone ..... Dickie Artles
Carl Green ..... Marvin Press
Alan Green ..... David Fulmer
Elsie Green ..... Patricia Stanley
Jingle Green ..... Porky Nash
Man ..... Erling Kildahl
Sheriff Burnett ..... Jesse Swan
Bugler ..... Don Davey

Ambitious in its theme, "Men Coming Home" endeavors to compass four generations of an American family welcoming its menfolk back from the wars this country has fought since 1865. Denison Clift has limned his characters somewhat sketchily in order to cover as much history as possible, and the play at times sags because of too much conversation. However, with a tightening, it might make a go of Broadway.

Plot concerns the Green family, which welcomes its Union officer member back from the Civil War and then greets the various sons home from the Spanish-American, World War I and World War II. Theme shows the dillusionment of these men and their inability to readjust themselves to peaceful living. The object lesson is that wars merely express man's greed and ignorance and have all been futile except for this last one, which should point the way to world peace by organizing all the nations through compulsion.

Top performances are turned in by Glance Young as the mother of the brood, James Shaw as a liberated slave and Lois Kimbrell as a Civil War bride. Supporting cast is good. Thomas Browne Henry's direction keeps the play moving at a rather fast clip, although there are slow moments. Rita Glover's setting of a Massachusetts home, changing furnishings through the years, is very impressive. *Huts.*

Sell Dinehart Scripts

Hollywood, Oct. 23.

Sale of manuscripts and rights to plays owned by the late Alan Dinehart will be held Oct. 30 at the home of his widow, Mozelle Britton Dinehart.

Best known of the plays are "Separate Rooms," "In Love With You" and "Applesauce." Among the vaudeville sketches to be sold are "The Great Lover" and "The Meanest Man in the World."

A 'Brave' Medley

Radio scripter Arthur Laurents has authored "Home of the Brave," which Lee Sabinson will produce on Broadway.

It's a war play, involving psychoneurosis, and also touches on anti-Semitism.

Current Road Shows

(Period Covering Oct. 22-Nov. 3)

"Adam Ate the Apple" — Geary, Frisco (22-3).

"Angel Street"—Township, Columbia (22); Mun. Aud., Augusta (23); Erlanger, Atlanta (24-27); Mun. Aud., Savannah (29); Aud., Thomasville (30); Albany, Albany (31); Aud., St. Pete (1); Aud., Lakeland (2); Aud., Tampa (3).

"Anna Lucasta"—Civic, Chi. (22-3).

"Are You With It?" — Shubert, Philly (22-3).

Ballet Russe Highlights — Cox, Cinn. (22-24); English, Ind'polis (25-27); Mem. Aud., Louisville (28); Hartman, Columbus (29-31); Colonial, Akron (1); Erlanger, Buffalo (2-4).

Ballet Russe de Monte Carlo—Parkway, Madison (22); Music H., Kansas C. (27-28).

"Blackouts of 1945"—El Capitan, Hollywood (22-3).

Blackstone—Amer., St. Louis (22-3).

"Blossom Time"—Marlow, Helena (22); Wilma, Missoula (23); Fox, Spokane (24); Capital, Yakima (25); Temple, Tacoma (26); Metro, Seattle (27-3).

Boston Grand Opera Co.—Opera House, Bost. (22-3).

"Carmen Jones" — Erlanger, Chi. (22-3).

"Caviar to the General" — Locust St., Philly (22-3).

"Day Before Spring" — Shubert New Haven (25-27); Shubert, Bost. (29-3).

"Dear Ruth"—Harris, Chi. (22-3).

"Dear Ruth" (2nd Co.)—Biltmore, L. A. (23-27).

"Desert Song"—Orpheum, Davenport (22); Shrine Aud., Des Moines (23); Omaha, Omaha (24); Mus. Hall, Kansas City (25-26); Convention Hall, Tulsa (27); Coliseum, Evansville (29); English, Ind'polis (30-3)

"Dunnigan's Daughter" — Nat'l Wash. (22-3).

"Foolish Notion"—Hanna, Cleve. (22-27); Cox, Cinn. (29-31); Hartman, Columbus (1-3).

Gilbert & Sullivan—His Majesty's, Montreal (22-27); Royal Alexandra, Toronto (29-3).

"Girl From Nantucket"—Shubert, Boston (22-3).

"Good Night, Ladies"—Blackstone, Chi. (22-27).

"Hasty Heart"—Erlanger, Buffalo (22-27); Hanna, Cleve. (29-3).

"Laffing Room Only"—Shubert Chi. (22-3).

"Last House on the Left"—Bushnell Aud., Hartford (2-3).

"Life With Father"—Walnut, Philly (22-3).

"Next Half Hour"—Ford's Balto. (22-27).

"Oklahoma!" — Colonial, Bost. (22-3).

"Rebecca"—Metro, Seattle (22); Pinney, Boise (24); Capitol, Salt Lake C. (26); Univ. Wyoming, Laramie (29); Lincoln, Cheyenne (30); Aud., Denver (31-1); Chief, Colo. Springs (2); City Aud., Pueblo (3).

"Rugged Path"—Plymouth, Bost. (22-27).

"School for Brides"—Temple, Birmingham (22); Carolina, Greenville (24); Carolina, Spartanburg (25); Mun. Aud., Savannah (26-27); Erlanger, Atlanta (29-3).

"Spring in Brazil"—Forrest, Philly (23-3).

"Strange Fruit"—Royal Alexandra, Toronto (22-27); Plymouth, Bost. (29-3).

"State of the Union"—Nixon, Pitt. (22-27); Cass, Detroit (29-3).

"Student Prince"—Hartman, Columbus (22-24); Fox, Cinn. (25-27); Studebaker, Chi. (29-3).

"Tempest"—Cass, Detroit (22-27).

"Ten Little Indians"—Copley, Boston (22-3).

"The Rich Full Life"—Shubert, New Haven (1-3).

"The Secret Room"—Wilbur, Bost. (22-3).

"The Winter's Tale"—Davidson, Milwaukee (22-27); Blackstone, Chi. (29-3).

"Tobacco Road"—Town Hall, Toledo (22-27); Nixon, Pitts. (29-3).

"Two Mrs. Carrolls"—Gr. Northern, Chi. (22-3).

"Voice of the Turtle"—Selwyn, Chi. (22-3).

"Windy Hill"—Colonial, Akron (22); Shea's, Jamestown (23); Aud., Rochester (24-25); Park, Youngstown (26-27); Davidson, Milwaukee (29-3).

'Suds' to Blow L.A.

Los Angeles, Oct. 23.

Seven-week run of "Suds in Your Eye" at the Belasco theatre closes Oct. 27, to be followed by a return engagement of three weeks in San Francisco, where it did heavy business in a previous run.

Show will do a series of one-nighters in the Bay area before shoving off for Chicago.

SAMUEL FRENCH
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Literati

Bantam's First 20

Bantam Books has gotten up its first 20 titles in the 25c. edition, which includes the first time Zane Grey has okayed himself for a two-bit seller. Others include "Grapes of Wrath," "What Makes Sammy Run," "Last Time I Saw Paris," "Seventeen," "Rogue Male," "Oil for the Lamps of China," "Great Gatsby," etc.

Ian Ballantine is president of Bantam Books in which he, Curtis Publishing, Grossett & Dunlap and Book-of-the-Month are partners. G&D, in turn, is jointly owned by Random House, Little Brown, Scribner and Harper, having taken over that company as a reprint outlet. Ballantine, whose father is E. J. Ballantine, the actor, and who is a nephew of Saxe Commins, editor of Random House, was long associated with Penguin Books as the U. S. manager for that British publishing firm.

Ted Friend Goes 'Variety' Mugg

The Ted Friends (Dorothy Kay) are now "Variety's" muggs in San Francisco. A sort of family combo, paralleled only by Herman and Florence Lowe in Washington, who likewise do a double for this here rag.

Since Friend, former N. Y. Mirror amusements editor, forsook the nitery belt for Susanville, Cal., where he bought—and has since sold—the almost-century-old Lassen Advocate, they have settled down in Frisco. That's Dorothy's hometown. She, too, was quite a Broadway gal with a number of bigtime accounts until they heard the call of the west.

But they can't lose the habit; they're back in the show biz orbit, via their "Variety" assignment.

Susan Peters' Articles

Susan Peters, who was badly hurt in a hunting accident last year, and who has been in a wheelchair ever since, has been signed by Photoplay to write a series of articles about Hollywood people. Starts in the December issue.

Nation's 80th Anni

For the 80th anniversary of The Nation, publication's associates will celebrate the occasion with a dinner, at which "The Challenge of the Atomic Bomb to Peace, Freedom and Economic Security" will be discussed. Leon Henderson is chairman of the dinner committee. Feast will be held Dec. 3.

Turner's Own Sheet

A newspaperman's dream comes true next week when Carl Turner departs International News Service after 22 years, to operate his own newspaper and printing plant at Clintonville, Wis.

Turner, who only last year was appointed INS promotion director, recently purchased the plant together with Ward Risvold (who also leaves INS). Turner is best known for his management of the Columbus, O., bureau of INS where he discovered and developed such widely known newspaper names as Joseph Bors, Larry Newman and Pulitzer prizewinner Jack Vincent.

Rush Shirley's Autobiog

Garden City Pub. Co. advancing publication date of Shirley Temple's autobiography, "My Young Life," from Nov. 5 to Oct. 25, in N. Y. city because her latest picture "Kiss and Tell," will open at Capitol, on Broadway, then.

Fred Smith Joins S&S

Fred Smith, former v.p. of American Broadcasting Co., has joined Simon & Schuster as advertising director. Jack Goodman formerly ad director, who recently became a v.p. of S&S, will become executive editor, working with Quincy Howe, Maria Leiper and Henry Simon, senior editors, under direction of M. Lincoln Schuster.

'Esquire' Case Up For Review

Supreme Court yesterday (22) agreed to review the "Esquire" second class mailing privilege case. The request was carried to the tribunal by the Justice Dept. for the Post Office Dept., which asked clarification of its authority to withhold second class permits.

On Dec. 30, 1943, former Postmaster General Frank Walker revoked

(Continued on page 62)

"Sinclair Lewis has done it again!"
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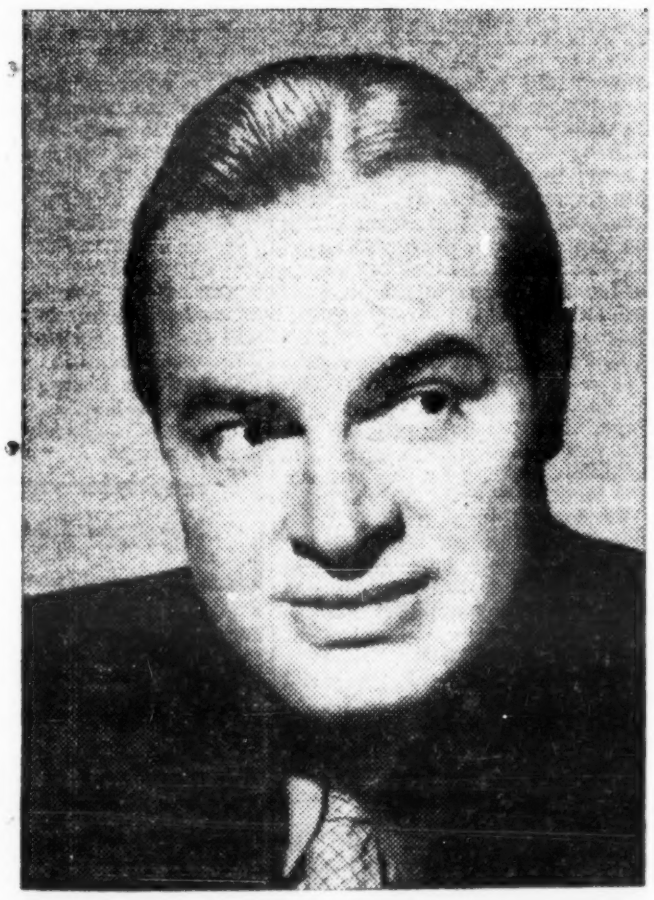

WE WERE scrabbling around among our royalty records the other day and we found to our astonishment that every dime of the $154,371.00 earned in royalties by Bob Hope's *I Never Left Home* went right to the National War Fund as the single largest contribution that they have ever received from any book.

This doesn't sound like the Hope we know, but those are the cold facts.

We found, further, that Hope had taken the precaution of transferring the whole darn contract to the National War Fund—undoubtedly in the fear that if any of it came to him direct, he wouldn't be able to resist having a little of it stick to his fingers.

Anyway, the fact is that as a result of the publication of *I Never Left Home*, the National War Fund is in $154,371.00. And the net financial result of the book to Bob Hope is that he owes us $8.45 for authors alterations.

This brings us to the real purpose of this advertisement: Hope, why don't you pay that $8.45?

SIMON AND SCHUSTER, PUBLISHERS

OBITUARIES

HATCHER HUGHES

Hatcher Hughes, 64, professor and playwright whose play, "Hell-Bent For Heaven" won the Pulitzer Prize in 1924, died Oct. 18 in New York. At time of death he had been assistant professor of English at Columbia University in New York.

Hughes was born in Polkville, N. C., which were the settings of his subsequent dramas. He later came to New York and was instructor in English at Columbia University from 1909 to 1912, when he organized a play-writing course. He wrote his first play, "Wake Up Jonathan" in collaboration with Elmer Rice in 1922. Other plays included "Ruint," produced in 1925; "It's a Grand Life" (written in collaboration with Alan Williams), 1930, and "The Lord Blesses His Bishop," 1934. In 1932 he testified before the House Committee on Patents, which was investigating the condition of the theatre in New York. He said at the time that he believed drama critics should be selected through examinations taken after a prescribed course of training.

He was a former president of New York Center of the Drama League, and as chairman of the National Council on Freedom From Censorship took an active part in the fight against censorship of motion pictures and the stage.

Survived by widow and daughter.

HALBERT W. BROWN

Our dearest one who entered into eternal life three years ago. Never to be forgotten by his wife and daughter Barbara.

Love's greatest gift—remembrance.

HENRY ARMETTA

Henry Armetta, 57, legit and screen actor, collapsed during performance of legit revue "Opening Night" in San Diego Sunday (21) and died of heart attack shortly after at Mercy hospital.

Armetta, who was native of Palermo, Italy, came to this country at age of 14 as a stowaway. He started as a barber's helper at Lambs club, N. Y., where he was discovered by Raymond Hitchcock, who gave him small role in "The Yankee Consul." He stayed with Hitchcock three years, then continued with stage career until 1929, when he started work in films in "Lady of the Pavement." He appeared subsequently in such films as "The Climax," "Little Accident," "Poor Rich," "Magnificent Obsession" and "Thank Your Lucky Stars." He had also made occasional sojourns in vaudeville between pic assignments.

Survived by widow, two sons, currently in Army, and a daughter.

STUART DOYLE

Stuart Doyle, 48, whose death from heart failure last weekend grieved the Aussie show world, had planned to live in New York next year and told "Variety" that he would set about operating television stations in Australia coast-to-coast via the Frank Albert-Stuart Doyle commercial network.

Doyle, former topper of the Greater Union theatres, visualized a worldwide cinema chain staffed by robots. He was regarded as one of Australia's finest showmen and had great admiration for American ideas. Doyle cleaned up a fortune during the war years with his fireproof petroleum tank for aircraft.

He is survived by a widow, daughter and brother, who heads RKO here.

JOSEPH LEVY

Joseph Levy, 52, head of the Century Lighting, Inc., died in New York Oct. 17. His company had manufactured theatrical lighting devices, many of which he had invented.

Prior to forming his own company he had been with the Display Lighting Co. He had held patents on numerous widely used stage lighting devices and during the war designed an ultra-violet-ray spotlight for use on aircraft carriers.

Survived by his widow, mother, son, two daughters, two brothers and two sisters.

JAMES V. MONACO

James V. Monaco, 60, pioneer of ASCAP and one of the screen's top composers, died Oct. 16 at his home in Beverly Hills, following a heart attack.

In his 30 years as a songwriter, Monaco turned out scores of top tunes, among which were "You Made Me Love You," "Oh, Mr. Dream Man" and "Row, Row, Row." In New York he wrote songs for Broadway musicals including "Ziegfeld Follies" and shows starring Al Jolson, Eddie Cantor and others. In Hollywood he did scores for Bing Crosby's earlier pictures. Recently he completed a two-year contract with 20th-Fox where he collaborated with Mack Gordon on new numbers for "The Dolly Sisters."

Surviving is his widow.

CHARLES HARRISON

Charles Harrison, 60, former legit actor, died in Brooklyn, N. Y., Oct. 19. Since retiring from the stage some years ago he had conducted a private detective agency in that borough.

Born in Boston, he had appeared in stock companies in that city and later directed and operated stocks of his own in Allentown, Pa., and Newark, N. J. He also had appeared in Corse Payton and the Spooner stock companies in Brooklyn and later appeared in productions of Cohan and Harris and other managements.

Survived by son and daughter.

WILLIAM A. BLEES, JR.

Lt. William A. Blees, 30, legit actor who appeared in "Brother Rat" and other plays on Broadway, died Oct. 9 in the typhoon that struck Okinawa. He was commanding a landing craft when the storm broke.

Surviving are his widow and two children. His father, William A. Blees, is v.p. of Young & Rubicam agency in Hollywood. Another son, David Hughes Blees, radio actor, died four months ago.

JAMES A. WEECE

James A. Weece, 61, owner of the Galva, Galva, Ill., died in that city last week.

Weece began his motion theatre exhibition career in 1917 when he opened a house in Pinckneyville, Ill. He later acquired houses in Metropolis and Farmington, Ill., before purchasing the Galva.

He retired as president of the First National Bank of Galva last January.

AUGUST WEINGARTEN

August Weingarten, 70, pioneer film exhibitor and father of Lawrence Weingarten, Metro executive producer, died Oct. 16 in Hollywood.

He was associated with Joe E. Howard, actor and song writer, in the ownership and management of the Barrison theatre, Sioux Falls, S. D., as far back as 1907.

PAUL SOLER

Paul Soler, 29, former pianist and arranger with Xavier Cugat's orchestra, died in Hollywood, Oct. 16.

He went to the Coast several months ago after having been with the Cugat organization for eight years.

Survived by mother and brother.

AUGUSTE BOSC

Auguste Bosc, 82, composer, died in Paris. He had been manager of the Opera Balls and had composed many of the musical hits current there in the 1900s.

He was the original founder of the Bal Tabarin; some of his tunes are still played there daily.

JOHN LOMBARD

John Lombard, 76, who had been in vaudeville for many years, died in New York, Oct. 17.

He had done an act with his brother, Dick Lombard, and also with other partners.

HOWARD McKENT BARNES

Howard McKent Barnes, 61, actor, playwright and radio writer, died in Chi Oct. 19, after a heart attack. Details in Radio section.

Ignatz Mayer, father of Harry Mayer, talent booker for Warner Bros. theatres and Lee Mayer, Warner's New York salesman, died Oct. 18 in New York. Private funeral services were held Friday (19) at West End Chapel, N. Y.

Mother, 50, of Jon Hall, screen actor died in Hollywood, Oct. 20.

Mother, 67, of Harold Stevens, branch manager for Paramount Pix in Chi, died in Lynn, Mass., Oct. 15.

Harold Yorgason, 39, independent record manufacturer, died Oct. 17 in Inglewood, Cal., following a heart attack. For six years he had been a partner of Herbert Allen in the ownership of Preview Records.

Mother of Sydney Eiges, manager of press dept. of NBC, died last week in New Kensington, Pa.

MARRIAGES

Maude Butler Shreffler to Leroy Carlson, Kansas City, Oct. 17. Bride is production manager at WIBW, Topeka, Kas.; groom is arranger and music librarian at same station.

Anna Belle Taylor to Wayne Stitt, Kansas City, Oct. 8. Groom is announcer at KCKN in that city.

Ava Gardner to Artie Shaw, Hollywood, Oct. 17. Bride is film actress; groom is orch leader.

BIRTHS

Mr. and Mrs. Charles S. Gold, son, Hollywood, Oct. 19. Father is assistant director at Universal.

Mr. and Mrs. Les Zimmerman, daughter, Oct. 20, N. Y. Father is head of the publicity department of the William Morris agency, N. Y.

Miami's Gold Rush

Continued from page 1

cident led to closing down (temporarily) of all casinos in the area by sheriff's office, which has been pressured by local citizens' newly organized Law Enforcement League.

Nite club situation is in state of flux, with rumored changes and tie-ups of operators. Beach Paddock Club, pre-war late spot, and a beer joint in recent seasons, is supposed to be taken over by Abe (Pops) Brown, whose Mayfair club, Miami, was closed recently by court order, which revoked license. Jack Friedlander, co-partner and manager of swank Mocambo club, opposite Hotel Roney Plaza, is said to be a partner in Paddock setup.

Walter, Poser, Et Al.

Hottest rumor around is that Lou Walters, now in town and denying any plans for local operation this season, will be associated with Benny Gaines in new theatre-restaurant being erected on choice corner in the heart of the Beach. Gaines giving up the Pago Pago room in the Vanderbilt hotel, opposite the new club site.

Monte Proser is also due to open a spot here. It will be located in Lou Walters' old Casanova club, just released by Army. Question most club owners 'round town are asking is: "Who uses the Copacabana name"?. Murray Weinger and associates at the Copa, across town off Venetian causeway, having spent over $65,000 rebuilding and reconditioning place, with Ritz Bros. and Joe E. Lewis set for season.

Other spots around building up to money-filled crowds. Clover club, one of the smarter boites, has skedded Billy Vine and Alan Gale for early-season dates. It's already presenting lavish productions and filling room. Beachcomber (Copa competish) lists Jackie Miles and Belle Baker, among others, to attract the tourists. Kitty Davis' Airliner is set to beat Mocambo (which introduced ice shows to Miami last season to pull club out of red) with an ice revue opening Nov. 2 for six weeks with options. Mocambo, busy rebuilding and air-conditioning, won't open with new edition of skate-show until Nov. 27. Five O'clock club's Barken brothers, who always thought small-budgeted shows would draw in their intimate, swank room, are getting ready to spend more money. Answer is that with soldier-navy trade gone, they see the handwriting on the wall.

Admission by operators that they'll need good acts, and plenty of them, is attested to by presence in town of more agents than at any time in years, and that includes several "borscht belt" bookers.

Variety Bills

Continued from page 55

Irene Feodora
Dara Birse
Karavaeff

Spivy's Roof

Spivy
Carter & Bowie
Jayne Manners

Stork Club

Morales Orc
Ernie Holst Orc

Versailles

Carl Brisson
Jimmy Carroll
Darlene Zito
Jack Harwood
Gloria Davis
Kendall Kelly
Miriam Seabold
Joe Ricardel Orc

Village Barn

Bert Stone
Patsy Lane
Miriam Gwinn
Zeb Carver

Village Vanguard

Big Bill
Paul Villard
Bibi Osterwald
Schirmer Trio

Wivel

Lee Ross
Stella Reynolds
Lee Carrolls
[illegible]
[illegible] Horton Orc

Zanzibar

Duke Ellington Orc
Louis Jordan Orc
Golden Gate 4
Jesse & James
Carter & Moreland
Claude Hopkins Orc

Zimmerman's

W. & J. Brown
Wayne Thompson
Adrienne Parker
Bela Zsiga
Gene Kardos Orc

Literati

Continued from page 61

the privilege on the grounds that certain "immoral" matter had been printed. In doing so, he overrode a three-man committee appointed by himself to take findings in the case.

"Esquire" took its fight to the Federal District Court here and lost. Then it carried an appeal to the D. C. Court of Appeals. In June 4, 1945, the appeals court found in favor of the magazine and delivered a scathing opinion in which it stated that the Post Office Dept. should not try to "compel acceptance of its literary or moral standards."

Co-op Mag Takes Shape

New co-op digest monthly, promulgated by name magazine writers who will have share in ownership, is reported shaping up rapidly. No title yet.

Meeting of authors interested in the project — Carl Carmer among 'em—has been called by Jerome Ellison, former editor of Liberty. Writer's investments' range from $500 to $5,000.

Gingrich's Pinch-Hitters

With Arnold Gingrich in Europe for the Esquire-Coronet combo, veepee Ik Schumann, ex-New Yorker, and Bruce McClure, fiction editor, are running things, chiefly out of New York, although publisher David Smart has headquarters in Chicago.

Gingrich is on an extended talent search and getting circulation matters set for the time Europe is ready to import American mags again.

Highbrow Pitch

Promotion department of Sat. Review of Literature is making the mag boys and ad agencies raise eyebrows because of the innovation in the N. Y. daily ads. Purpose of the ads is to dramatize mag's content and reader-reaction, without discussing at all anything pertaining to mag's circulation power, type reader it's aimed at, etc. Several weeks ago, Review ran a full-page ad on editor Norman Cousins' editorial, "Modern Man Is Obsolete." A half-page ad followed that.

Last week, Review did a co-op promotion with Macy's dept. store, with latter saying in the copy, "Macy's makes it easy for you to get one of America's most talked-of magazines." Ad was run in four N. Y. dailies—Herald Tribune, Sun, World-Telegram, Times. Current plans are to have similar "Review" arrangements in other metropolitan cities throughout the country in the near future.

Frisco Press Club Extends Mat

The San Francisco Press Club is continuing to act as magnet for the hosts of war correspondents who are returning from the Pacific theatre. The famous long bar at the club last week welcomed a representative group of newshawks who came in with Bull Halsey's Third Fleet vanguarded by the U.S.S. South Dakota.

Among the newsmen who have checked back in the USA are: Malcolm Johnson, New York Sun; Ken McCaleb, INS; Hamilton Green; Graham Stanford, London Daily Mail; Raymond Call, Jr., Honolulu Advertiser; Robert Wear, Fort Worth Star; Tom Priestly, Universal Newsreel; Jack Mahon, Mutual Broadcasting; Joe Hainline, NBC; John Carlisle, Detroit News; Frank White, Indianapolis Star; William Dickenson, U. P.; and Norman Paige, ABC.

Token Release on Paper

Paper restrictions going off on books means nothing, as a realistic proposition, judging by the instance of the Modern Library. This adjunct to Random House has 3,500,000 copies in back orders but can't get production thereon, hence the lifting of paper curbs at this stage is just a theoretical unloosening.

CHATTER

Hal Block's first book, "I Write Ad-Libs," due this winter.

Frank Fay's book, "How to Be Poor," due Nov. 12 via Prentice-Hall.

Florabel Muir writing a yarn for Satevepost about dog thesps in Hollywood.

"My Life in Bugs' House," by Louise (Mrs. Bugs) Baer, is a breezy feature of the November Today's Woman.

Kay Campbell turned out a booklet for femmes, "Fashion Hints from Hollywood Designers," published by Western Family.

Jerome Weidman, just out of OWI, has holed in on Richard L. Simon's (& Schuster) estate at Stamford, Conn., working on a new novel.

Hayden Talbot, long-domiciled in London as a writer and also quondam "Variety" mugg there, hopes to be back soon for a coast-to-coast o.o.

Theodore Pratt to Boca Raton to loaf all winter in Florida. Say's he's two books ahead of his publishers, Duell, Sloan & Pearce, so he's going to take it easy.

Jo Davidson, Frank Sinatra, Mrs. Eleanor Roosevelt and Gen. Dwight D. Eisenhower, to receive 1945 "Page One Awards" of N. Y. Newspaper Guild Dec. 6.

Because of squawks on recent Richard Watts, Jr., article "I Hate Ballet," Go mag has asked Anatole Chujoy, dance news editor, to write rebuttal, "I Love Ballet," for Nov. issue.

Mrs. Elizabeth Cregar, mother of Laird Cregar, completed two books: an autobiography, "Make Me a Child Again," optioned by Metro, and a novel, "She, In Armor Clad," to be published by MacMillan.

Pix Bond Junket

Continued from page 1

be around the studios in case activity resumed, while those unaffected by the work-cessation had to be around for retakes and because work on some features could not be halted at this time.

Tour's cancellation came after six advance men had gone out to lay the groundwork for the campaign. Parades and mammoth receptions had already been set in some major cities where the caravan would stop.

Lined up for the tours were Alan Ladd, Fredric March, Robert Walker, Shirley Temple, Wilde Twins, Virginia O'Brien, Kenny Baker, George Murphy, Billy de Wolfe, Lucille Bremer, Laraine Day, Gail Russell, Carmen Miranda, Lina Romay, Robert Preston, Olga San Juan, Wally Brown, William Holden, Marsha Hunt, Phil Silvers, Virginia Mayo, Paul Muni and Martha O'Driscoll. Under original plans, entire caravan would have converged on Washington and then fanned out into six separate units.

Still under consideration is a tour apart from the Hollywood unit. Charles P. Skouras, regional chairman for the 11 western states, is dickering to assemble a list of film-prominents for a junket around his area. Plans in this direction are still incomplete.

The industry was set to lay out $75,000 to cover expense of the tours.

Krug Uncertain

Continued from page 3

larger industries. If he accepts, the job also calls for leadership in research, both for technical advancement and national education, Johnston explained:

"The proposed labor-management setup is evolutionary and not revolutionary. It is part of the general development of the modern economic structure. We have had political democracy. This part of the process is industrial democracy."

Krugs nomination was unanimously approved at a meeting of studio chiefs. Joseph Breen, veepee in charge of the Production Code, will continue in office. No information was divulged on the future status of Pat Casey, for years labor contact for MPPDA, or of Fred Pelton, labor administrator, if and when Krug comes in.

House Reviews

Continued from page 55

All Over," Mike Carll, front man, doing the honors with his trumpet.

Jack and Jane West take over for a two-part adagio routine, opening straight and then going into a take-off on exhibition terpers. Off to a nice hand.

Sabin's Personettes registers nicely. Male partner makes introes via p.a. system, and Miss Sabin pulls the strings which manipulate the dolls. Figures include a singer, an oriental dancer, a skater and a stripteaser, all handled with unusual cleverness.

Bob McElroy, ventriloquist, gets laughs with his wooden stooge, and gives way to Mel Hall, who scores with his unicycle riding. Handling the wheels with apparent indifference, Hall never misses a trick. For a finish he rides upside down, balancing on his shoulders and pedaling with his hands. Two bows and a beg-off.

House nearly full when caught.

Earl.

Broadway

They will be racing at Pimlico until Nov. 30.

Fred Spooner, not Wolfe Kaufman, pressagenting "Strange Fruit."

Mike Wear ("Variety") confined to Fitkins hospital, Asbury Park.

Col. Charlie MacArthur auditioning his new civvies around town.

Robin Adair, ballerina back from USO tour in N. Africa and MTOUSA area.

Colette Lyons and Buddy Ebsen signed for forthcoming "Showboat" revival.

Dorothy Johnson out ahead of "The Winter's Tale," replacing Dick Weaver.

Jonas Arnold quit Par pub dept. to complete a history of Westchester County.

Sgt. Abe Feder, who designed lighting for "Winged Victory," out of Army.

Martin F. Bennett reelected president of the Warner Club for the fourth term.

Sidney Foster, concert pianist, replaced Zadel Skolovsky in "Polonaise" (Alvin).

Jane and George Lait motoring to the Coast with some State Park scenic detours.

Lennen & Mitchell's Mann Holiner in from Hollywood on radio-television business.

Scribner's will publish "Deep Are the Roots" (Fulton), with a preface by the authors.

Harry Lang due east. Vet vauder domiciled on the Coast in radio and pix for some time.

Elizabeth Rannells, asst. drama ed of Chi Sun, in town for a week lamping the new shows.

Pvt. Sol Jacobson, ex-p.a., arrived from overseas Friday (19) and out of the Army next week.

N. Peter Rathvon, RKO president, back at his desk Monday (22) after conferences at the studio.

Lt. (jg) Herb Golden, ex-"Variety," now in Philippines, due home and out of Navy around Xmas.

George Baxter (last in "Devil's Galore") replaced Robert Chisholm in "On the Town" (Beck).

George W. Harvey, new head of Par's pressbook dept., guest at Sardi lunch tossed by associates.

Lenore Lonergan leaving "Dear Ruth" for "Brighten the Corner," new John Cecil Holm comedy.

Elizabeth (Liz) Mears, daughter of John Henry Mears, now a casting director for USO-Camp Shows.

John B. Kennedy hosted at 21 Friday (19) by INS, marking his joining the news service's byliners.

Joe Laitin, Reuters and "Variety" mugg in Manila, also doing some network news broadcasting for NBC.

Col. Igor de Navrotzky, ballroomologist when not in the Army, expects to be out on points in a coupla months.

Abraham (Saul) and Ashby (George) have changed the name of their farce to "All On Account of Herman."

Sgt. Leo Brody returned from the Air Corps Monday (22) and resumed his job as fan mag contact in Par's pub dept.

Peggy Phillips, Theatre Guild p.a., completed book for musical titled "A Flaming Torch," which Guild is considering.

Art Franklin, Moe Gale's chief flack for six years, going on his own but will continue to handle many Gale clients.

Oscar A. Morgan, Par short subject sales manager, awarded life membership in the Amateur Athletic Union of the U. S.

George Jessel was telling Mark Hellinger that "If you get back to the Coast ahead of me don't give my regards to anybody."

Merle Oberon is in New York for a vacation with her husband, Lucien Ballard, who photographed her last two Universal pictures.

Lt. Col. George Kirksey, ex-Hearst newspaperman and husband of chanteosey Ethel Shutta, expects to be out between Nov. 15-Dec. 1.

Jennie Grossinger was cited by Gen. Ralph De Voe, commandant of Halloran hospital, for her overseas canteen package gifts to GIs.

David Workman may portray his real life role of photographer in the Josef Cherniavsky farce, "Oh, That Melody," skedded for spring production.

Frank Sinatra to speak at Independent Citizens' Committee of Arts, Sciences & Professions' dinner for Jo Davidson at Hotel Astor Sunday (28).

Frank V. Kennebeck vacationing in Omaha, following resignation from Par International, where he was recently gen. mgr. in British West Indies.

Maggie Teyte, British soprano, makes her first New York appearance in many years with an all-French program at Town Hall next Wed. (31).

Mrs. John C. (Courtney) Flinn on from the Coast while her husband, the SIMPP executive secretary, is recovering from an operation in Mt. Sinai hosp.

Tony Gablik, Warner Bros. advertising art director for past 15 years, resigned to reestablish own Gablik Art Studios. Warners will be a client of the new outfit.

Rene Clair, former French producer-director, back in N. Y. from Paris, and remains here until his latest, "And Then There Were None," opens at the Roxy in a couple of weeks.

Glendon Allvine, of the MPPDA office, addressed the Motion Picture Council of Springfield, Mass., last Thursday (18), on the subject of "motion pictures for international understanding."

Lloyd Shearer salutes the radio comedians' alter egos (Bill Morrow, Marvin Fisher, Jack Rose, Sherwood Schwartz, Dick MacKnight, Frank Galen and Al Lewis) in a Sunday Times mag article this past weekend.

M/Sgt. Ezra Stone, the original "Henry Aldrich" of radio, discharged at March Field, Calif., after four years and four months in the Army, including an exec stint with Irving Berlin's "This Is the Army." Back to acting pronto.

In honor of the Third Fleet, the Cafe Zanzibar has become the "S.S. Zanzibar," with a miniature gangplank and crow's nest erected in the lobby. Nautical signs representing the various portions of a ship have been hung all over the club.

At the 178th consecutive weekly night (last Thurs.) for service men at the Lambs, officers and sailors of the U. S. Carrier Enterprise were entertained at dinner and show. Admiral Jonas Ingram and Vice-Admirals Charles Sherman and George Giffen were guests of honor. Bob Hawk toastmastered and Jack Davis the host.

San Francisco

By Ted Friend

Chaz Chase doubling between vaude at Golden Gate and camp shows.

Mack Millar and wife here for Bob Hope show and to visit son, a freshman at Stanford.

Life Magazine's photog Farbman shooting fleets-in pix all over town. Plenty to shoot at.

Bob Alderman carrying on as emcee of Stage Door Canteen, also directing Ross Valley Players revival of "The Sap."

Don Searle, ABC vice-prexy in charge of West Coast operations, left Hollywood after confabs with KGO biggies. While here appointed Gayle V. Grubb, of WKY, new KGO manager.

Norman Paige, ABC war correspondent, in this week from Tokyo after nine months of Pacific war reporting. Leaves for N. Y. with the missus, where he will confer with ABC officials.

Dr. George J. Altman, Berlin producer and director, sells home here and heads for L. A. soon. Altman did over 500 plays on the continent prior to Hitler regime. His wife is the former Alice Hall, top German legit actress.

Copenhagen

By Victor Skaarup

Ingolf Madsen, manager for United Artists here since 1934, has joined Eagle-Lion in similar capacity. Mogens Elleman, former salesman for Metro and UA, takes his place at UA.

Timme Rosenkrantz is back in Copenhagen with 3,000 new swing platters. He expects to have the new disks on the market by Christmas at $1 each, compared with current price of $5.

Kjeld Abell, whose play, "The Melody That Got Lost," had a short run on Broadway, N. Y., is now rated leading playright here. He also has set up Victoria Film Co. to produce pictures.

Fin Olsen, who left Denmark before the war, is back after having been in N. Y. and at the front as an entertainer. He sang and danced in "Front Show," at the Odd Fellow Palaet, with 150 Allied troops in the singing chorus.

Noel Coward's "Private Lives," with Berthe Quistgaard and Knud Rex in the leads, is packing the Frederiksberg theatre after a short, but okay, run in the provinces. Play, which was a flop in 1934, ran for a year when produced in 1944.

Detroit

By John Murray

Norman Meyers new publicity man at the Downtown theatre.

Penobscot Club's Janie Palmer back from a vacation in North Carolina.

Tommy Raft, Lou Laurie and Baritone Nino Ripepi headlining new show at Club Top Hat.

Paul Webber is drawing rave reviews for his organ work at the Wardell-Sheraton Sapphire Room.

Ray Pearson, former associate city editor Detroit Free Press, now handling publicity for the Latin Quarter.

Mildred Lee, singing pianist at the Tropics, likes to remember playing for Gene Kelly when he conducted a dancing school in Pittsburgh.

Sammy Dibert, maestro at Ted Lipsiti's Supper Club, played a request performance on his xylophone at the banquet celebrating William S. Knudsen's return to civilian life.

Russell Barnes and John M. Carlisle, WWJ newsmen, have been honored by the War Department, the former getting an Exceptional Civilian Service Emblem for OWI work in the Mediterranean, the latter getting a Bronze Star for war coverage in the Pacific.

London

Jack Oliphant syndicating new feature titled "Piccadilly Nights."

Tom Arnold has lifted his option on Derek Roy for new musical in November.

William Pepper, out of Royal Air Force, resuming post as general manager for Warners' theatre.

Margaret Lockwood and Stewart Granger signed to co-star in "The Magic Bow," Gainsborough's film of the life of Paganini.

John Macadam, former sports writer for Sunday Dispatch, has written boxing play which is going rounds of producers.

Jay Pomeroy dickering with authors Eric Maschwitz and George Posford for revival of "Balalaika" to replace "A Night in Venice" at the Cambridge.

While she was touring the provinces, Polly Ward's apartment in Park Lane was burgled, with thieves getting away with $16,000 worth of jewels and furs.

Sir Barry Jackson, for many years a governor of the Memorial theatre, Stratford-on-Avon, has been appointed Director of the Shakespeare Festival, succeeding Robert Atkins.

Besides barring German and Japanese acts from coming to England, Variety Artistes Federation is watching certain acts on the Continent which collaborated with the Germans during occupation. Among those listed are Manley Brothers and The Daros.

Miami Beach

By Larry Solloway

Fritz Kreisler opens Miami Civic Music association concert season on Nov. 5.

Benny Street opened smart cocktailery in his Grand hotel on the Beach.

Riptide also bidding for late crowds, with Barton Bros. skedded to open room after extensive alterations.

Every big hotel on the Beach being released by the Army, planning dine and dance rooms, with local musicians lining up for contracts.

Ned Schuyler, who will run the Beachcomber this season, will also operate huge Albion hotel on the Beach with elaborate room called The Glass Hat a feature.

Frank Fishman, former midwestern operator, sold his holdings in that sector and will concentrate on his Miami interests: the Fiesta, Sky Club and Grossinger hotel.

Buddy Allen, local agent, escorting Louis Donadio, Panama nitery owner, around town. Allen signed exclusive booking deal for Donadio's Happy Land there, recently.

Leon Prima orch set for Paddock Club by Dave Weiner, who took over spot with Jack Friedlander last week. Plans to make it a late spot for stay-ups and performers.

Al Nimitz, who owned Al's, favorite eating spot with performers and operators, out of Navy and dickering for Carousel room in Town House, now occupied by Army but to be given up on Jan. 1.

Benny Gaines, long-time operator of Pago Pago Club in Dempsey-Vanderbilt, building new Blackamoor room across the street. Will give up Pago Pago when Blackamoor is ready (about Dec. 1).

Lou Walters flew to Cuba for weekend with Johnny Flinck, who took over his Terrace restaurant on Beach, announcing that a Latin Quarter unit would be featured in the spot for the season.

Twenty-second street, center of smaller and sophisticated spots for night owls, shuttering for next two weeks, with Five O'Clock, "22" and Bill Jordan's "Bar of Music" closing for refurbishing in anticipation of big season.

Walter Winchell arrived here Thursday (18) afternoon for seasonal stay at Roney Plaza, and managed to catch late show that night at Clover Club with Art Childers, Little Palm Club and Flagler Gardens operator. Winchell will air his Sunday broadcasts from WGBS, which is now ABC station for the area.

Minneapolis

By Les Rees

Orpheum gets Count Basie Oct. 26.

M-G-M club held fall outing last week.

Harry Hirsch back from a vacation in Hollywood.

Emmett Callahan back with "Desert Song" at Lyceum.

Blackstone, the Magician, spotted into Lyceum Nov. 5-8.

Hotel Radisson Flame Room holding over Duncan Sisters.

Ballet Russe de Monte Carlo here for five performances at Auditorium.

Grace Moore Sunday afternoon concert drew 3,000 people to Auditorium.

Joan Merrill, Hal Habers and Georgia Dale into Hotel Nicollet's Minnesota Terrace.

Bill Sears, Jr., Orpheum's manager's son and former local theatre man himself, expected home after three years in Navy.

C. B. Stiff, Minnesota Amus. Co. supervisor of Twin City theatres, fully recovered from recent illness and back on job again.

Gladys Swarthout concert at St. Paul Auditorium during week that witnessed five other concert attractions in Twin Cities pulled disappointing attendance.

Beth Cusling, member of "Desert Song" cast, held up as she left Lyceum theatre by bandit who took her purse containing $70, but returned $4 for "lunch money."

Chicago

Betty Hutton and Ted Briskin are due back this week for a visit with his folks.

Sonja Henie has checked in town to start rehearsals for her annual ice show skedded for the Chicago Stadium in December.

Dorothy Donegan follows Harry Richman in the Latin Quarter lineup Thurs. (25). Jerry Cooper will also join the show on that date.

Dick Barstow out of the Army and back at the Empire Room of the Palmer House as assistant to Merriel Abbott in staging shows there.

John Wildberg, producer of "Anna Lucasta," and Lou Levy are thinking of filming "Memphis Bound" starring Groucho Marx and the Andrews Sisters.

Charles Leonard, of Cagney Productions, here for special work in connection with opening of "Blood On the Sun" at the Oriental Thurs. (25).

20th-Fox threw special screening of "House On 92d Street" for radio and newspaper reps at Stevens hotel last week followed by snacks and cocktails.

Ben Lyon and Bebe Daniels, who were in town last week, haven't been here since they appeared with Skeets Gallagher in "Hollywood Holiday" at the Selwyn theatre, some 10 years ago.

Phil Regan had to cut his Chicago theatre engagement short on Oct. 18 because of previous commitments. He opens at the Mounds Club, Cleveland, Oct. 27, followed by the RKO theatre, Boston, on Nov. 8, and then three weeks at the Latin Quarter, Boston, beginning Nov. 18.

Rio de Janeiro

By Kurt Redisch

Tito Guizar, Gloria Warren and Carlos Ramirez OK attractions in town.

Laurette & Clymas in a local casino "direct from the Persian Room, N. Y."

Jean Sablon at the Quitandinha, 40 miles from Rio, which is biggest hotel in South America.

"The Rainbow," one of the first Russian pix shown here, well received by public and press.

"Mrs. Parkington" off after three nice weeks, but not to be compared with former Greer Garson hits.

"Tomorrow the World," (long ago shown in Sao Paulo), "Blood on the Sun" and "And Now Tomorrow" currently here.

Some French execs in town, giving interviews and having sales huddles. Current French exposition has a cinema department.

Several cinemas showing the new French newsreel's special number about the Nazi concentration camps, at the Cineac for three weeks.

"The Goal of Victory," Brazilian football picture, had nice success, which means something as natives generally do not believe in local pix.

Parisenese renewed showcase, after 8 weeks of "Three Caballeros" here called ("Have You Ever Been to Baia?") new showing "Lady in Dark" in its 4th week.

South Africa

By Joe Hanson

M-G-M "Picture of Dorian Grey" also strong grosser.

"Road to Calvary," being staged at Alhambra theatre, Cape Town, by local players.

Thomas Matthews (violinist) and wife Eileen Ralf (pianiste) on concert tour here.

Drive in progress to find much needed talent for local studios with African Theatres cooperating by organizing radio talent competitions in major towns.

Senator Clarkson, Minister of Posts & Telegraphs in S.A. Government, back after visit to England where he huddled with BBC on broadcasting problems.

End of war has already affected show business here with troop demobilization and closing of war plants and attendant layoffs causing slackening up of former spenders.

Columbia's "Song to Remember" hit new high in Cape Town with five weeks' run at Colosseum. Also breaking records in Johannesburg where it's in seventh week of big biz.

Building restrictions likely to continue for some time according to government announcement. Film industry bluntly told that cinema expansion must wait until after urgent housing problems are settled.

Hollywood

Jerry Hoffman laid up with infection.

Gary Cooper to Idaho for deer hunting.

N. Peter Rathvon in town for RKO huddles.

George "Gabby" Hayes laid up with hives.

Grad Sears in town for United Artists confabs.

Ramsay Ames to Chicago for an Army camp show.

Ted Straeter, bandleader, laid up with throat infection.

Betty Hutton and her groom, Ted Briskin, to Chicago.

Lauritz Melchior to Canada on a 10-day hunting trip.

Alan Ladd and Sue Carroll sunning at Palm Springs.

Clark Gable back in town after vacationing in Oregon.

Don McElwaine resigned as publicity director for PRC.

Rae Lynn, Universal publicist, recovering from surgery.

Claire James filed suit for divorce against Raymond Dorsey.

Arthur Eddy bought a new home in the Sunset Strip area.

Bernie Luber checked out of Paramount's talent department.

Lloyd Bacon vacationing on his Northern California ranch.

Margaret Ettinger back in town after business in New York.

Margaret O'Brien and her mother vacationing at Palm Springs.

Jean Stevens, screen actress, divorced Grant Richards, actor.

Basil Wrangell, Metro director, recovering from major surgery.

Ben Brown out of the Army and into Al Rackin's indie flackery.

Leo Spitz out of the hospital after eight days of physical check-up.

Cmdr. Eugene Zukor returned to Paramount after four years in the Navy.

George "Gabby" Hayes galloping the canyons again after a siege of hives.

Jack Jacobs resigned after 20 years in Metro's Los Angeles branch office.

Stuart Heisler resting from his director labors on a ranch near Carlsbad.

Greer Garson and her husband, Richard Ney, returned from an eastern vacation.

Russell Pierce in town on business for the Motion Picture Society of the Americas.

Robert Preston resuming his thesping at Paramount after three years in the Army.

Darryl Zanuck elected to the board of directors of the Woodrow Wilson Foundation.

Ella Raines filed suit for divorce, charging cruelty, against her husband, Kenneth Trout.

Nancy Coleman's illness caused postponement of filming on "Once and For All" at PRC.

George Dembow, general manager of National Screen Service, in from New York on business.

Bruce Newberry shoved off for Sydney as Republic's Far Eastern and Australian manager.

Frank Rosenberg transferred from Columbia's home office to Hollywood as assistant to Whitney Bolton.

Floyd C. Henry, former Philippine manager for Paramount, in town after release from a Jap prison camp.

Jinx Falkenburg to San Francisco to meet her husband, Lieut. Col. Tex McCreary, home from the Pacific area.

Frank Ross and his wife, Jean Arthur, sued by Joseph Finkel and S. E. Teller for $50,000 on a real estate deal.

Isobel Katelman resigned from the William Morris office to join the band department of Frederick Brothers.

Vivian Della Chiesa, opera singer, sued for $49,105 by Concha V. Savage for asserted loans during the songbird's student days.

Reginald Owen motorcycling between "Monsieur Beaucaire" and "Take This Woman" at Paramount and "Cluny Brown" at 20th-Fox.

Pittsburgh

By Hal Cohen

Variety Club will elect officers for 1946 on November 13.

Infant son born of Bob Posts died a few hours after birth.

Valentine Donne out of the Navy and returning to WB staff.

Major Herb Morrison, ex-WCAE announcer, home on furlough.

"Y" Triangle Players will open season with "Night Must Fall."

John Montague in town beating the drums for "The Hasty Heart."

Frankie Elia, who operates the Club 636, is eyeing a summer spot.

Capt. Bill Zeilor, former manager of the Harris, home after two years in Europe.

Joe Tucker has begun 10th consecutive year of hockey broadcasting over WWSW.

Pat Burke and Sylvia Rhodes into Vogue Terrace with Bob Rhodes' band Friday (26).

Dancing Chadwicks booked for a USO tour of Europe following Terrace Room engagement.

Maurice Spitalny has chartered a plane to fly his band to Indianapolis for a club date next month.

Margie May, captain of the Dancing Cocktails, back on the job again after a week in the hospital.

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JOURNAL-AMERICAN

". . . Sock act."

LEE MORTIMER
DAILY MIRROR

". . . Solid as ever, 'Jericho' earning a juicy hand . . . 'The General Jumped At Dawn,' a sizzler."

PAUL ROSS
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